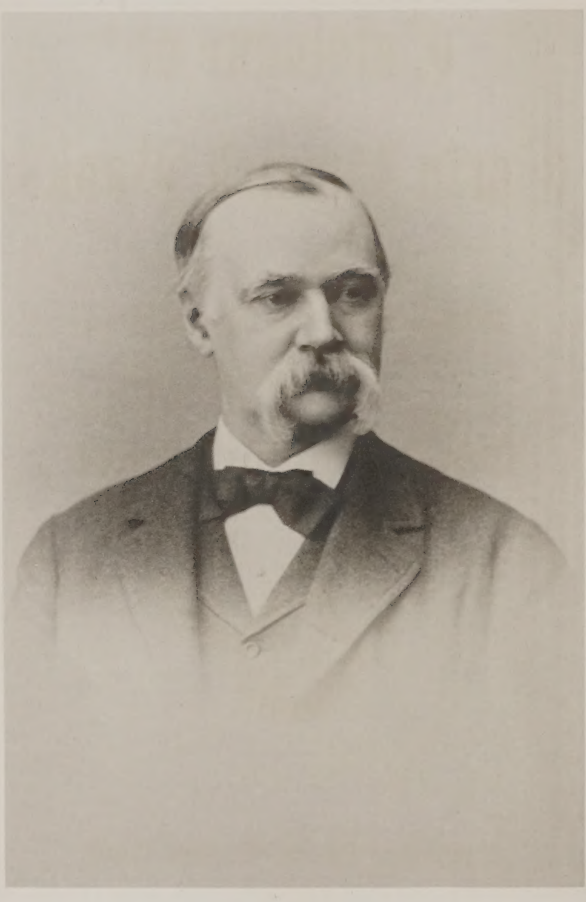
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Catalogue of Early Printed Books

Presented to the Grolier Club

By

David Wolfe Bruce



Exhibited at the Grolier Club
1894

010.6
GROC
no. 25-32

INTRODUCTION.

Title-pages were rarely used by the early printers. They began their books at once with the text proper, with only a heading briefly indicating the title of the book, and beginning, *Incipit*, *Here begins*, etc.

In this respect, as well as in the form of the characters and the general appearance of the book, the printer followed closely his predecessor the scribe, making his work resemble as nearly as possible the manuscripts hitherto in vogue.

Capital letters at the beginning of paragraphs and chapters are frequently omitted, a large space being left in which the letter might be painted, or filled in, by the illuminator or rubricator.

The text ends with a paragraph (colophon), again in imitation of medieval manuscripts, in

992006

which the author's name and the title of his work frequently appear, as well as the printer's name and the date and place of publication. This in turn is sometimes followed by the printer's device or trademark.

The books of this collection are not exhibited merely as illustrations of early workmanship. Many of them are of historic value, for they contain the first notices in print of the invention of typography. It was with this end in view that they were carefully selected for the typographical library which Mr. David Wolfe Bruce and his father, the late George Bruce, were collecting for more than fifty years. The value of this collection will readily be inferred from a recital of the names of some of the printers of the books: Gutenberg, Peter and John Schoeffer, Mentelin, Koberger, Jenson, John of Speyer, Aldus, Keffer.

The Bruce library not only contained the incunabula here exhibited, but a great number of books on the literary history of typography. Its collection of specimen-books of types and of manuals of mechanical printing was certainly

the largest ever gathered on this side of the Atlantic. This library, which Mr. Bruce has frequently put at the service of his studious friends, has been lately divided, and generously presented to the book-makers as well as the book-lovers of New York. The specimen-books, grammars of printing, and all books that treat of the mechanics of the art, were given to the Typothetæ of this city; the incunabula, and all the valuable books on bibliography and literary history, were given to the Grolier Club. In recognition of the kindness of the giver and of the great value of the gift, the Committee on Publications has decided to make facsimiles of the more important pages or parts of pages that contain the notices concerning the invention of printing, and to publish them in a catalogue of larger size. It is believed that this collection of facsimiles, which has never before been attempted in one book, will be prized by every member of the Grolier Club, as a most useful addition to the literature of typography.

The historical notes in the following catalogue have been compiled mainly from two

recent writers on early printed books — Duff ("Early Printed Books") and Brown ("The Venetian Printing Press").

Among the other writers consulted are Bigmore & Wyman, Blades, Bouchot, Copinger, De Vinne, Hawkins, Hessels, Holtrop, Dr. Van der Linde, Madden, Pollard, and, of course, Panzer, Hain, Lowndes, and Brunet.

MAINZ.

Several towns claim the honor of being the birthplace of typography, but the weight of evidence favors Mainz, with John Gutenberg as the inventor of movable metal type.

Like many other inventors, Gutenberg was forced to call to his aid the capitalist, in the person of a professional money-lender, John Fust, in 1450; and, later, Peter Schoeffer was associated with them, probably as proof-reader or corrector.

They soon quarreled and separated, Gutenberg dying in poverty, while Fust and Schoeffer founded a prosperous printing-house.

Fust died in 1466, and Schoeffer continued the business to the end of the fifteenth century, printing many books.

The earliest specimen of printing from movable type known — the "Indulgence" of Nicholas V. — was printed at Mainz in 1454. Several editions were issued in this and the following year, the work of two different printers, one of whom doubtless was Gutenberg, while the other may well have been Schoeffer.

About this time two Bibles were printed at Mainz — one known as the Mazarine or forty-two-line Bible, the other as the Pfister or Bamberg (thirty-six-line) Bible. Gutenberg was doubtless connected with the production of both. In the Bruce Collection is a fragment of the Mazarine Bible, two leaves on vellum; and also two leaves, on paper, of the Bamberg Bible.

Schoeffer was also the printer of the first book with a printed date, the "Psalmorum Codex" of 1457. This is also the first book in which a printer's mark or device appears.

The mark of Fust and Schoeffer consists of two printer's rules on two shields, hanging from a stump.

PETER SCHOEFFER.

1

1469 THOMAS AQUINAS — SUPER QUARTO SENTENTIARUM (OPUS QUARTI SCRIPTI). Folio, 273 leaves (lacks first leaf). Hain, *1481.

2

1471 THOMAS AQUINAS — SUMMA THEOLOGIAE. Folio, 175 leaves. Hain, *1447.

3

1476 BONIFACE VIII — LIBER VI DECRETALIUM. Folio, 162 leaves. From the Kloss Collection. Hain, *3593.

4

1478 PAULUS DE S. MARIA — DIALOGUS QUI VOCATUR SCRUTINIUM SCRIPTURARUM. Folio, 217 leaves. Hain, 10,766.

PETER OF FRIEDBERG.

Friedberg printed in Mainz rom 1493 to 1498.

5

1498 TRITHEMIUS — LIBER DE TRIPLICI REGIONE CLAUSTRALIUM. Quarto, 97 leaves. Hain, *15,618.

JOHN SCHOEFFER.

John succeeded his father, Peter Schoeffer, in 1503, and continued printing until 1531.

Several of the books published by him contain inter-

esting references to the invention of printing. In some the invention is credited to Fust and Peter Schoeffer; in others to Gutenberg.

6

1508 BAMBERGISCHE HALSSGERICHTES ORDENNUNG. Folio, 52 leaves. Brunet, Sup. I, 88.

The types used in this book are those of the famous Psalter of 1457, and the Bible of 1462. The woodcuts, 23 in number, are remarkably well executed.

7

1514 LIVY — ROMISCHE HISTORIE. Folio, 12 + 409 leaves (lacks last leaf). Brunet III, 1113 (see No. 10).

8

1515 TRITHEMIUS — COMPENDIUM . . . SIVE HISTORIARUM DE ORIGINE REGUM [*sic*] ET GENTIS FRANCORUM. Folio, 55 leaves. Brunet V, 960.

On the last page of this work is an interesting account of the invention of printing, which is credited to Fust and Schoeffer.

9

1518 LIVY — DUOBUS LIBRIS AUCTUS CUM L. FLORI EPITOME. Folio, 80 l. + 730 p. + 15 l. Brunet III, 1104.

This book contains a preface by Erasmus, in which the invention of printing is attributed to Fust. And in the privilege of printing the work, accorded to John Schoeffer by the Emperor Maximilian, we find — "He [John] has learned and been advised on the faith of worthy testimony that the ingenious invention of chalcography was effected by his grandfather [Fust]."

10

1551 Livy — Romische historie.

The first edition of this German translation of Livy (by Ivo Wittig) was printed by Schoeffer in 1505. Other editions followed in 1514, 1523, 1531, 1533, and 1551. In all of them John Schoeffer, in a dedication to the Emperor Maximilian I, says: "The wonderful art of printing was first invented by the ingenious John Gutenberg in the year 1450, and afterwards improved and perfected with the industry, expenses, and labor of John Fust and Peter Schoeffer."

STRASSBURG.

Trithemius records that after the secret of printing was discovered, it spread first to Strassburg, and P. de Lignamine, in his "Chronicle," says that in 1458 John Mentelin had a press there. Mentelin, Strassburg's first printer, like many others of that period, had been a scribe and illuminator. Very few of his books are dated, but rubricated or written dates have been found in the first three books described below. Mentelin died in 1476.

JOHN MENTELIN.

11

(1466) Bible in German. Folio, 211 leaves (second half only). From the Barnheim Collection. Hain, *3130.

This is the first edition of the Bible in German.

12

(1466) St. Augustine — De arte predicandi. Folio, 21 leaves. Barnheim Collection. Hain, *1955.

13

(1466) St. Chrysostom — Homiliae in Matthaeum. Folio, 251 leaves. Hain, *5034.

14

(1476) Vincent of Beauvais — Speculum naturale. Folio, 2 parts, 318 and 327 leaves. Kloss Collection. Brunet V, 1253.

THE "R" PRINTER.

Another printer in Strassburg, who has been very generally confounded with Mentelin, used a peculiarly shaped capital R. Some consider these books the work of A. Rusch d'Ingwiller, while M. Madden attributes them to the monastery of Weidenbach at Cologne.

15

(c.1472) Dionysius de Burgo — Declaratio Valerii Maximi. Folio, 370 leaves. Barnheim Collection. Hain, *4103.

HENRY EGGESTEIN.

Eggestein's first dated book was issued in 1471, but he probably began printing at Strassburg almost as soon as Mentelin.

16

(c.1470) Eusebius — Historia ecclesiastica. Folio, 128 leaves. Barnheim Collection. Hain, *6708.

UNKNOWN PRINTER.

17

(c.1474) COMESTOR — HISTORIA SCOLASTICA. Folio, 252 leaves. Kloss Collection. Hain, *5529.

JOHN GRÜNINGER.

Grüninger began printing at Strassburg as early as 1483, and continued until 1529. He was one of the most careless printers of that period.

18

(c.1490) CATO — PHILIPPI DE PERGAMO SPECULUM REGIMINIS ALIAS CATHO MORILISATUS. Folio (42) + 124 + (176) leaves. Kloss Collection. Hain, *4712.

JOHN SCHOTT.

John was a son of Martin Schott, a Strassburg printer who married a daughter of Mentelin. He was the first to claim, in 1520, that Mentelin was the inventor of printing. He printed from 1500 to 1545.

19

1504 REISCH — MARGARITA PHILOSOPHICA. Quarto, 325 leaves. Brunet IV, 1200.

This curious work — a popular small encyclopedia — contains a number of interesting woodcuts.

COLOGNE.

Cologne disputes with Strassburg the honor of being the second city in which printing was established.

The writer of the "Cologne Chronicle," who claims to have had this information from Ulrich Zell, tells us that, after Mainz, the first of all towns where printing was established was Cologne, then Strassburg, and afterward Venice.

We know that Zell, who was a pupil of Schoeffer, was the first printer settled in Cologne, at least as early as 1466. He continued printing until nearly the end of the century.

ULRICH ZELL.

20

1473 CARACCIOLUS DE LICIO — OPUS QUADRAGESIMALE DE POENITENTIA. Folio, 358 leaves (lacks last leaf). Barnheim Collection. Hain, *4429.

This is one of the three or our volumes printed by Zell in which his name appears in the colophon (on leaf 357).

21

(c.1480) THOMAS AQUINAS — SUMMA DE ARTICULIS FIDEI ET ECCLESIAE SACRAMENTIS. Quarto, 15 leaves. Kloss Collection. Hain, *1423.

JOHN VELDENER.

Veldener, who was probably a pupil of Zell, was one of the first printers established in the Netherlands. The following work is without name of place, printer, or date, but is ascribed to Veldener, at Cologne, by Panzer and Hain.

22

(c.1470) ST. CHRYSOSTOM — SUPER PSALMO QUINQUAGESIMO. Quarto, 29 leaves. Barnheim Collection. Hain, *5030.

CONRAD WINTERS DE HOMBORCH.

Homborch began to print at Cologne in 1476.

23

(c.1478) VORAGINE — SERMONES AUREI DE SANCTIS. Folio, 205 leaves. Kloss Collection. Holtrop, 214.

24

(c.1480) NIDER — MANUALE CONFESSORUM. Quarto, 75 leaves. Kloss Collection. Hain, *11,841.

25

(c.1480) NIDER — TRACTATUS DE MORALI LEPRA. Quarto, 101 leaves. Kloss Collection. Hain, *11,817.

26

(c.1480) NIDER — TRACTATUS DE CONTRACTIBUS MERCATORUM. Quarto, 30 leaves. Kloss Collection. Hain, *11,826.

JOHN GULDENSCHAFF.

Guldenschaff started as printer at Cologne in 1477.

27

1483 PETRUS DE HARENTALS — EXPOSITIO SUPER LIBRUM PSALMORUM. Folio, 401 leaves. Kloss Collection. Hain, 8365. Holtrop, 261.

JOHN KOELHOFF.

Koelhoff, who was a native of Lubeck, was established at Cologne as a printer in 1472. He was the first to use printed signatures, in that year. He was one of the most industrious printers of the last quarter of the fifteenth century.

28

1499 COLOGNE CHRONICLE — DIE CRONICA VAN DER HILLIGER STAT COELLEN. Folio, 366 leaves. Hain, *4989.

This curious "Chronicle," with its quaint woodcuts, contains on leaves 311 and 312 a long account of the origin of printing, from which the following is an extract:

"This highly valuable art was discovered first of all in Germany, at Mainz on the Rhine and it took place about the year of our Lord 1440. The first inventor of printing was a citizen of Mainz, born at Strassburg, and named Junker Johan Gutenberg. The origin and progress of the art was told me verbally by the honorable Master Ulrich Zell, of Hanau, still printer at Cologne, anno 1499, and by whom the said art came to Cologne."

HENRY QUENTELL.

Quentell began printing at Cologne in 1479, and was the most important printer there during the latter part of the fifteenth century.

29

1501 ALEXANDER GALLUS (DE VILLA DEI) — DOCTRINALE — GLOSSA NOTABILIS, SECUNDA PARS. Quarto, 114 leaves. Kloss Collection.

AUGSBURG.

The first press at Augsburg appears to have been established by Gunther Zainer, of Reutlingen, and his first

dated book was issued in 1468; he probably stopped printing in 1475. He was the first to introduce woodcuts generally into books.

At least twenty printers were established at Augsburg before 1500.

GUNTHER ZAINER.

30

1471 RODERICUS (RODRIGUEZ)—SPECULUM VITAE HUMANAE. Folio, 128 leaves. Barnheim Collection. Hain, *13,940.

31

(c.1471) VOCABULARIUS LATINO-GERMANICUS. Folio, 138 leaves. Barnheim Collection. Panzer I, 133, 199.

32

1472 ISIDORE OF SEVILLE — ETYMOLOGIARUM LIBRI XX. Folio, 264 leaves. Barnheim Collection. Hain, *9273.

This was the first work printed in Germany with true Roman letters, which were imitated from type cast by Jenson at Venice.

33

(c.1472) ST. GREGORY—LIBER EPISTOLARUM. Folio, 164 leaves. Hain, *7991.

34

1473 COMESTOR — HISTORIA SCOLASTICA. Folio, 220 leaves. Hain, *5531.

ANTHONY SORG.

Sorg began printing in Augsburg in 1475, and issued a very large number of books between that year and 1493.

35

1475 NIDER — EXPOSITIO DECALOGI. Folio, 304 leaves. Kloss Collection. Hain, *11,789.

JOHN BAEMLER.

Baemler, who had been a scribe and rubricator, settled in Augsburg as a printer in 1472, and worked until 1495, printing a large number of books.

36

1476 ST. GREGORY — DIALOGUS — VISIO TUNDALI, etc. (in German). Folio, 192 leaves (lacks first leaf). Kloss Collection. Hain, *7971.

MONASTERY OF SS. ULRIC AND AFRA.

About 1472 Melchior de Stanheim, head of the monastery of SS. Ulric and Afra, purchased some presses, and began to print with types which seem to have been borrowed from other printers in Augsburg.

37

(c.1475) SALOMO — GLOSSAE. Folio, 287 leaves. Barnheim Collection. Hain, *14,134.

JOHN FROSCHAUER.

38

1496 St. Methodius — Opusculum divinarum revelationum. Quarto, 45 leaves. Hain, *11,120.

39

(c.1496) Wimpfeling — Oratio querulosa contra invasores sacerdotum. Quarto, 8 leaves. Barnheim Collection. Hain, *16,194.

On leaf 3 is the statement that printing was discovered at Mainz "in our times."

ULM.

At an early date Ulm was an important center for wood-engraving, and several block-books are known to have been produced there.

The earliest printer mentioned in a dated book is John Zainer (no doubt a relative of Gunther Zainer), whose first dated book was issued in 1473. He continued printing until the end of the century.

JOHN ZAINER.

40

1481 St. Bonaventura — Sermones de tempore et sanctis. Folio, 427 leaves. Kloss Collection. Hain, *3513.

NUREMBERG.

The first printers in Nuremberg were John Sensenschmidt and Henry Keffer, of Mainz, the latter a servant

of Gutenberg. Their first dated book is the one described below, in which the words of the colophon are copied exactly from the "Catholicon," which is considered to have been printed by Gutenberg.

JOHN SENSENSCHMIDT AND HENRY KEFFER.

41

1470 F. DE RETZA — CODEX EGREGIUS COMESTORII VICIORUM. Folio, 287 leaves. Barnheim Collection. Hain, *13,884.

42

1471 ST. CHRYSOSTOM — DE PATIENTIA JOB. Folio, 68 leaves. Barnheim Collection. Hain, *5026.

43

1472 ST. BONAVENTURA — DE SACRA SCRIPTURA. Folio, 69 leaves. Barnheim Collection. Hain, 3472.

FREDERICK CREUSNER.

Creusner and Anthony Koberger, the two most important printers of Nuremberg, began to print there in 1473. They seem to have been closely connected, for Creusner sometimes used Koberger's types.

44

(c.1490) GRAMMATELLUS PRO JUVENUM ERUDITIONE. Quarto, 13 leaves. Barnheim Collection. Hain, *7854.

ANTHONY KOBERGER.

Koberger, or Coberger, who began printing in Nuremberg in 1473, was one of the most important printers and booksellers of the fifteenth century. He is said to have employed twenty-four presses at Nuremberg, besides having books printed for him in other cities.

45

1477 St. Anthoninus — Summa theologiae, Secunda pars. Folio, 321 leaves. Hain, *1242.

46

1482 Boniface VIII — Liber VI decretalium. Folio, 117 leaves. Kloss Collection. Hain, *3603.

47

1486 Æneas Sylvius — Epistolae familiares. Quarto, 244 leaves. Hain, *154.

48

1492 St. Vincent — Sermones de tempore et sanctis. Folio 207 + 135 + 252 leaves. Hain, 7008.

49

1493 Schedel — Buch der Croniken. Folio, 10 + 286 + 1 leaves. Hain, *14,510.

This curious book, known as the "Nuremberg Chronicle," is a summary of the history, geography, and wonders of the world. Although containing more than two thousand impressions of woodcuts, not more than three hundred blocks were used, for the same cut often serves for the portrait of different persons, and views of cities

in Greece and Syria are repeated for those in France and Germany. Nearly all are of small value, although the work of Wolgemuth, the master of Dürer.

On leaf 252 verso is the statement that printing was invented at Mainz in the year 1440.

50

1494 HOMELARIUS DOCTORUM. Quarto, 1 + 241 + 2 + 106 leaves. Hain, *8792.

51

1494 MODUS LEGENDI ABBREVIATURAS IN UTROQUE JURE. Quarto, 166 leaves. Hain, *11,486.

52

1496 VOCABULARIUS JURIS UTRIUSQUE. Quarto, 151 leaves. Panzer II, 220, 263.

ALBERT DÜRER.

Albert Dürer, painter, etcher, engraver, sculptor, architect, and engineer, was also a printer and publisher. Aided probably by his godfather Anthony Koberger, he set up a press in his own house, at which he printed the text of his wonderful engravings, and after his death, in 1528, his widow carried on the business for several years.

53

1527 DÜRER. ETLICHE UNDERRICHT ZU BEFESTIGUNG DER STETT, SCHLOSS UND FLECKEN. Folio, 27 leaves, 10 of which are folding. Barnheim Collection. Brunet II, 913.

This interesting treatise on the fortification of towns, castles, and places is beautifully illustrated with large

woodcuts, and on the title-page are the arms of King Ferdinand I. of Hungary and Bohemia.

It is claimed that the present modern German system of fortification is based on the principles laid down by Dürer.

EICHSTADT.

The first printer of Eichstadt was Michael Reyser, whose first dated book was issued in 1478.

MICHAEL REYSER.

54

(c.1480) THOMAS AQUINAS. SECUNDA SECUNDAE (the second volume of his "Summa theologiae"). Folio, 320 leaves. Kloss Collection. Hain, *1455.

BASLE.

Basle was the first city of Switzerland into which printing was introduced, perhaps as early as 1465. The first printer there was Berthold Rodt, or Ruppel, of Hanau, who is thought to be the same as the Bertholdus of Hanau who figures as a servant of Gutenberg. The only book in which his name appears is the one described below.

BERTHOLD RUPPEL.

55

(c.1473) CONRAD DE MURE — REPERTORIUM VOCABULARUM. Folio, 147 leaves. Barnheim Collection. Hain, *11,642.

JOHN FROBEN.

Froben was one of the most celebrated printers of his times. His editions were carefully revised, and were eagerly sought for by the best scholars in Europe. His first dated book, issued in 1491, was a Latin Bible, in octavo, the first ever printed in this form. Froben died in 1527.

His device consists of the caduceus held by two hands issuing from clouds. It is very possible that this mark was designed by Hans Holbein, for he was in intimate association with Froben when the latter first used this device.

56

1514 BIBLE, IN LATIN. Folio, 14 + 351 + 28 leaves. Panzer VI, 192, 125.

57

1517 RHODIGINUS (RICCHIERI)—LECTIONUM ANTIQUARUM LIBRI XVI. Folio, 40 leaves, 862 pages, 1 l. Kloss Collection. Brunet IV, 1269. Dedicated to Grolier.

58

1524 POLYDORE VIRGIL — LIBER ADAGIORUM EIUSDEM DE INVENTORIBUS RERUM. Folio, 6 + 100 + 6 + 94 leaves. Panzer VI, 245, 542.

In Book II, Chap. 7 (De Inventoribus Rerum), Gutenberg is mentioned as the inventor of printing. This is a correction of the statement, in the first edition of 1499, that the inventor was "a German, a certain Peter."

ANDREW CRATANDER.

59

1522 POMPONIUS MELA — DE SITU ORBIS. Folio, 20 l., 220 pages, 44 l. Panzer VI, 233, 441.

60

1526 PLINY — EPISTOLAE — PANEGYRICUS. Duodecimo, 12 l., 551 pages, 20 l. Panzer VI, 255, 629.

ROME.

Printing was introduced into Rome in 1467 by Sweynheym and Pannartz, and before the end of the century more than thirty-seven printers had been established in that city.

ADAM ROT.

61

1472 PETRUCIUS DE SENIS — DISPUTATIONES. Folio, 240 leaves. Barnheim Collection. Hain, *12,842.

PHILIP DE LIGNAMINE.

De Lignamine, who was house-physician to Pope Sixtus IV, had established a printing-office in Rome in 1471.

The first portion of the following "Chronicle," down to 1312, is ascribed to Ricobaldus; the continuation is by De Lignamine himself.

62

1474 De Lignamine — Chronica summorum pontificum. Quarto, 129 leaves (lacks leaf 129). Hain, *10,857.

This is the rare first edition of a work made famous by reason of its containing one of the very earliest allusions in print to Gutenberg, on leaf 120. Gutenberg and Fust at Mainz, and Mentelin at Strassburg, are mentioned as having printed books during the pontificate of Pius II, in 1459.

STEPHEN PLANCK.

63

1480 Valla — De lingue latine elegantia. Quarto, 224 leaves. Hain, 15,811.

64

(c.1480) Datus — Elegantiolae. Quarto, 20 leaves. Hain, *5971.

VENICE.

The first printer at Venice was doubtless John of Speyer, whose first book was issued in 1469. Between 1470 and 1480 at least fifty printers were at work in Venice, and before the end of the century more than two hundred printers had been in business there, and the number of books printed has been estimated at two million volumes.

NICHOLAS JENSON.

The most important of the early printers was Nicholas Jenson, a Frenchman. Jenson was sent to Mainz in 1458 by Charles VII to learn the new art of printing,

but he does not seem to have settled in France, for we first hear of him as a printer in Venice, in 1470. He was famous for the extraordinary beauty of his Roman type. He began to use Gothic type in 1474, probably owing to its great saving of space, and his publications in this type are also splendid specimens of the printer's art. Jenson died in 1480.

65

1478 BARTOLUS DE SAXO FERRATO — LECTURA SUPER PRIMA PARTE DIGESTI NOVI. Folio, 180 leaves. Panzer III, 135, 329.

66

1480 THOMAS AQUINAS — DE VERITATE FIDEI CATHOLICAE. Folio, 194 leaves. Barnheim Collection. Hain, *1389.

ERHARD RATDOLT.

Ratdolt of Augsburg, another of the many foreign printers settled in Venice, was practically the first to introduce wood-engraving into books. In 1476 he and his partners, Peter Loslein and Bernard Pictor, began their work together by printing a Calendarium with the first ornamental title-page known. Their work became famous for the beauty of its type and illustrations.

They separated in 1478, and Ratdolt continued printing alone, publishing many illustrated books on astronomy and astrology, both in Venice and in Augsburg, whither he eventually returned.

RATDOLT, LOSLEIN, AND PICTOR.

67

1477 APPIAN — DE BELLIS CIVILIBUS ROMANIS. Quarto, 211 leaves. Hain, *1307.

RATDOLT.

68

1480 WERNER ROLEWINCK — CHRONICA SEU FASCICULUS TEMPORUM. Folio, 7 + 68 leaves. Hain, *6926.

The first edition of this popular chronicle was published in 1474, at Cologne, and many editions followed. This edition, by Ratdolt, contains flowered capitals and several curious illustrations. On leaf 37 is a view of Venice, with the ducal palace.

On leaf 64, under the year 1457, is a reference to printing.

In 1481 a new edition of this chronicle was issued, with additions by Henry Wirtzburg de Vach, the passage on printing being much longer. The Club owns an undated edition (printed in France about 1490), in which this extended passage appears.

69

1482 POMPONIUS MELA — DE SITU ORBIS. Quarto, 48 leaves. Hain, *11,019.

70

1483 BUCH DER ZEHN GEBOTE. Folio, 3 + 78 leaves. Hain, *4034.

71

1484 REGIOMONTANUS (MÜLLER) — EPHEMERIDES ASTRONOMICAE AB 1484 AD 1506. Quarto, 332 leaves (lacks one blank leaf). Barnheim Collection. Hain, *13,791.

JOHN OF COLOGNE AND JOHN MANTHEN DE GHERETZEM.

The early printers of Venice frequently entered into partnerships. John of Cologne, who at one time was associated with Jenson, was a partner of John Manthen from 1473 to 1480.

72

1474 F. DE PLATEA — OPUS RESTITUTIONUM USURARUM. Quarto, 150 leaves. Kloss Collection. Hain, *13,038.

73

1475 CARACCIOLUS DE LICIO — SERMONES DE TIMORE JUDICIORUM DEI. Quarto, 92 leaves. Kloss Collection. Hain, 4467. Holtrop, 412.

ADAM DE ROTWEIL.

74

1477 JOHN ANDREAS — QUESTIONES MERCURIALES. Folio, 154 leaves. Kloss Collection. Hain, 1058.

LEONARD WILD.

75

1478 BIBLE, IN LATIN. Folio, 453 leaves (lacks three leaves of "Prologus in Bibliam"). Hain, 3067. Copinger, 34.

BARTOLOMIO DE ZANI DE PORTESIO.

76

1489 PLINY — HISTORIA NATURALIS. Folio, 259 leaves. Kloss Collection. Hain, 13,107.

JOHN HAMMAN (HERZOG).

77

1494 JUSTINIAN — INSTITUTIONES. Octavo, 219 + 1 leaves. Barnheim Collection. Hain, *9532.

GIAMBATISTA DA SESSA.

Da Sessa began printing in Venice about 1490. The book described below is dated 1409, a misprint, perhaps, for 1499.

78

(1499 ?) DIOGENES LAERTIUS — VITA DE FILOSOFI MORALISSIME ET DELE LORO ELEGANTISSIME SENTENTIE. Quarto, 32 leaves.

ALDUS MANUTIUS.

Aldus Manutius, the great scholar and printer, founder of the celebrated Aldine Press, was born at Bassiano in 1450, and began his career as a printer in Venice in 1494. In 1499 he married the daughter of Andrea de Torresani (himself a great printer, who had bought, in 1479, the printing types of Jenson), and in 1500 he founded the Aldine Academy, the home of so many editors, and source of so many scholarly editions of the classics. He died in 1515.

His famous device, the anchor and dolphin, was first used in 1502. It was suggested by the reverse of a silver coin of Vespasian, a specimen of which had been presented to Aldus by his friend Cardinal Bembo.

79

1502 STATIUS — STATII SYLVARUM LIBRI QUINQUE THEBAIDOS LIBRI DUODECIM ACHILLEIDOS DUO. Octavo, 40 + 256 leaves. Kloss Collection. Renouard, p. 35, No. 7.

Melancthon's copy, with Latin verses at commencement and end, beautifully written.

80

1502 CATULLUS — TIBULLUS — PROPERTIUS. Octavo, 152 leaves. Renouard, p. 39, No. 16.

In 1501 Aldus first used his famous italic type, which was a close copy of the handwriting of Petrarch. His Greek type was copied from the handwriting of his friend Marcus Musurus. The compactness of this fine italic character permitted the more general issue of books of small size, thus producing a great innovation in the art of book-making.

ANDREA DE TORRESANI OF ASOLA.

After the death of Aldus Manutius, Andrea de Torresani directed the Aldine Press, during the minority of his grandson, Paolo.

81

1527 PRISCIAN — PRISCIANI GRAMMATICI CAESARIENSIS LIBRI OMNES. Quarto, 14 + 299 + 3 leaves. Renouard, p. 103, No. 2.

PARIS.

The first printing press in France was set up in Paris in 1470, by three Germans, Ulrich Gering, Martin Crantz, and Michael Friburger. Before the end of the century, at least eighty-five printers had been established there.

PHILIP PIGOUCHET AND SIMON VOSTRE.

The most important productions of the Parisian press of that period were the Books of Hours, which were first issued in 1488, and the best known publisher of these books was Simon Vostre, who, with the assistance of the printer and engraver, Philip Pigouchet, began printing these beautiful service-books on vellum, with exquisite borders and illustrations. With them book-production in France may be said to have attained its highest point.

82

1500 HEURES À L'USAGE DE PARIS. Octavo, 132 leaves. Brunet V, 1584, No. 49.

This beautiful book, printed on vellum, has Pigouchet's device on the title-page, nineteen full-page engravings, and borders about each page.

LYONS.

Lyons was the second city in France to receive the art of printing, soon after 1470. John Trechsel began printing there about 1489. He died in 1498.

JOHN TRECHSEL.

83

1494 WILLIAM OF OCKAM — DIALOGUS ADVERSUS HAERETICOS. Folio, 10 + 276 leaves. Hain, *11,938.

WESTMINSTER.

WYNKYN DE WORDE.

It is generally conceded that William Caxton was England's first printer. In 1477 he set up his press in the Almonry at Westminster, and in that year he finished the "Dictes & Sayengis of the Philosophers," the first book printed in England. On his death in 1491, his assistant, Wynkyn de Worde, succeeded him and continued to print at the same place at Westminster. He was celebrated not only for the number of his publications, but also for their typographical excellence.

From the colophon of the Vitas Patrum (which is considered one of De Worde's finest productions) we learn that Caxton was engaged in translating it up to the day of his death. De Worde died in 1534.

84

1495 VITAS PATRUM, OR THE LYVES OF THE OLDE AUNCYENT HOLY FADERS. Folio, 336 leaves (lacks folios 2, 3, 4, 5, 6, 7, 8, and 342; also the table at the end). Lowndes V, 2789.

HAARLEM.

LOURENS JANSZOON COSTER.

For many years after the appearance of the first dated book, at Mainz, all that was written about the invention of typography accredited it to Germany. The first exception is an ambiguous paragraph in the "Cologne Chronicle" (1499) reading, in part, as follows: "Although the art was discovered at Mainz, in the manner as it is now generally used, yet the first prefiguration was found in Holland, in the Donatuses, which were printed there before that time."

Many years more elapsed before the Dutch discovery is again referred to. In 1568 Hadrianus Junius wrote

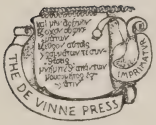
in his "Batavia" the wonderful story about Coster and the letters cut in the beech-bark (pp. 255–57).

This book, an uncritical compilation, was not published until after the death of Junius, in 1588. It contains the first mention of Coster as a printer. Were it not for the existence of Donatuses, which seem to be those referred to in the "Cologne Chronicle," the claim of the Netherlands to the invention of printing would hardly be worthy of serious consideration.

As it is, the question is still a vexed one, with the evidence, both of documents and books, in favor of Germany.

85

1588 HADRIANUS JUNIUS — BATAVIA. EX OFFICINA PLANTINIANA. Quarto, 9 l., 411 p.


THE DE VINNE PRESS

CATALOGUE

OF AN EXHIBITION OF ENGRAVED PORTRAITS OF WOMEN WRITERS FROM SAPPHO TO GEORGE ELIOT



AT THE GROLIER CLUB, TWENTY-NINE EAST THIRTY-SECOND STREET, NEW YORK, MARCH THE SEVENTH TO MARCH THE TWENTY-THIRD, MDCCCXCV

THE GILLISS PRESS
NEW YORK

CATALOGUE

			BORN	DIED		PAINTER	ENGRAVER
1	AGUILAR	Grace	1816	1847	Fiction		J. Cochran
2	ARGYLE	Anne Morton, Countess			Poetry		
3	ARUNDEL	Anne Dacre, Countess		1630	Poetry		Gerimia
4	AUSTEN	Jane	1775	1817	Fiction		
5	BAILLIE	Joanna	1762	1851	Drama and Poetry	Sir W. Newton	H. Robinson
6	"	"				Masquerier	"
7	BARBAULD	Mrs. Anne Letitia [Aikin]	1743	1825	Poetry, etc.		T. Holloway
8	"	" "					
9	BEHN,	Aphra	1640	1689	Drama and Fiction	T. Riley	B. Cole
10	"	"					White
11	"	"				Mary Beale	J. Fittler
12	"	"					
13	BENGER	Elizabeth Ogilvy	1778	1827	Biography, etc.	Wageman	Woolnoth
14	"	" "				"	

			BORN	DIED		PAINTER	ENGRAVE
15	BERGAVENNY	Joanna Fitz-Alan, Lady			Poetry		Gerimia
16	BERNERS	Juliana	1388?		Poetry, etc.		Percy Roberts
17	BERRY	Mary	1762	1852	Journals, etc.	Mrs. Damer	W. Greatbach
18	BLEECKER	Ann Eliza	1752	1783	Poetry		Tiebout
19	BLESSINGTON	Margaret, Countess	1789	1849	Varia	A. E. Chalon	H. T. Ryall
20	"	" "				Maclise	
21	"	" "				E. T. Parris	J. Thomson
22	"	" "				R. J. Lane	
23	"	" "				Edw. Landseer	F. C. Lewis
24	BOLEYN	Anne	1507	1536	Poetry	Holbein	W. Hollar
25	"	"				"	J. Houbraken
26	"	"				"	White (?)
27	"	"				A. Vanderwerf	Basan
28	BREMER	Fredrika	1801	1865	Fiction	Chappel	
29	BRONTË	Charlotte	1816	1848		G. Richmond	J. C. Armytage
30	BROOKE	Frances		1789	Fiction, etc.	Hopwood	Bovi
31	BROOKS	Maria	1795	1845	Poetry	Alexander	G. Parker
32	BROWNING	Elizabeth Barrett	1809	1861	Poetry	Photo.byMacaire	T. O. Barlow

			BORN	DIED		PAINTER	ENGRAVER
33	BROWNING	Elizabeth Barrett	1809	1861	Poetry	T. B. Read	J. Sartain
34	BRYAN	Margaret	circa	1815	Astronomy	T. Kearsley	Heath
35	"	"				Sam'l. Shelley	W. Nutter
36	BULWER	Rosina, Lady Lytton	1804	1882	Fiction	A. E. Chalon	I. J. Penstone
37	BURNET	Elizabeth	1661	1709	Religion	G. Kneller	M. Van der Gucht
38	"	"				"	Hopwood
39	BURNEY	Fanny [Mad. D'Arblay]	1752	1840	Fiction	E. Burney	S. Bull
40	CARTER	Elizabeth	1717	1806	Poetry, etc.	Thos. Lawrence	Caroline Watson
41	"	"				From a Cameo	Mackenzie
42	CARY	Alice			Poetry		J. Rogers
43	"	Phoebe					
44	CAULKINS	Frances M.			History		F. T. Stuart
45	CENTLIVRE	Susanna	1667	1723	Drama	Fermin	Taylor
46	"	"				"	Freeman
47	CHAPONE	Hester	1727	1801	Essays		Page
48	CHATELET	G. E., Marquise du	1706	1749	Letters	Monnet	J. C. Armytage
49	"	"				"	Angus

			BORN	DIED		PAINTER	ENGRAVER
50	COCKBURN	Catherine [Trotter]	1679	1749	Drama, etc.		
51	"	" "					
52	COLERIDGE	Sara	1802	1852	Fiction	Sam'l Lawrence	J. C. Armytage
53	COLONNA	Vittoria	1490	1547	Poetry	Seb. del Piombo	De Larmessin
54	COOK	Eliza	1818		Poetry	T. Smart	A. W. Graham
55	"	"				Photo. by Watkins	F. Holl
56	"	"				" " "	D. J. Pound
57	COWLEY	Hannah	1743	1809	Drama		Ridley & Holl
58	"	"					Thornton
59	"	"					
60	"	"					
61	"	"					
62	CUMBERLAND	Margaret Russell, Countess		1616	Poetry		Bocquet
63	DACIER	Anne Lefevre	1654	1720	Varia	Ferdinand	Gaillard
64	"	" "				Bap. Ferot	E. Desrochers
65	"	" "				G. Staal	F. Delannoy
66	DEFFAND	Marie, Marquise du	1697	1780	Letters	Carmontelle	Forshel

			BORN	DIED		PAINTER	ENGRAVER
67	DEFFAND	Marie, Marquise du	1697	1780	Letters	G. P. Harding	W. Greatbach
68	DELANY	Mrs. Mary	1700	1788	Letters		
69	DESHOULIÈRES	Antoinette de la Garde	1637	1694	Letters	Petitot	Ceroni
70	"	" " "				Eliz. S. Cheron	Van Schuppen
71	DEVONSHIRE	Georgiana, Duchess	1757	1806	Poetry	Sir J. Reynolds	S. Freeman
72	"	" "				Gainsborough	R. B. Parkes
73	"	" "				"	H. Meyer
74	"	" "					
75	DU BOCCAGE	Marie Anne Lepage	1710	1802	Poetry	Loire	Hopwood
76	"	" " "				"	Williams
77	EDGEWORTH	Maria	1767	1849	Fiction	Craig	Mackenzie
78	"	"					
79	ELIOT	George [Evans-Lewes]					Rajon
80	"	" "					E. A. Fowle
81	"	" "					S. A. Schoff
82	ELIZABETH	Queen of England	1533	1603	Poetry		Crispin de Pass
83	"	" "				Isaac Oliver	C. Vertue

			BORN	DIED		PAINTER	ENGRAVER
84	ELIZABETH	Queen of England	1533	1603	Poetry		C. David
85	"	" "				Zucchero	T. A. Dean
86	ELIZABETH	of Bohemia	1597	1662			N. de Clerck
87	"	"					B. Moncornet
88	ELIZABETH	Charlotte					F. Croll
89	ELLIS	Sarah Stickney	1812			W. Gush	P. Greatbach
90	ELLET	Mrs. Elizabeth F.			Memoirs		H. B. Hall
91	FRY	Elizabeth	1780	1845	Varia	S. Drummond	J. Thomson
92	"	"				Mrs. C. Pearson	J. J. Hinchcliff
93	"	"				C. R. Leslie	J. Cochran
94	"	"				R. Dighton	R. Dighton
95	FULLER	S. Margaret [Ossoli]	1810	1850			F. T. Stuart
96	"	" "				Chappel	
97	GENLIS	Stephanie St. Aubin,	1746	1830	Memoirs		A. Audouin
98	"	" " [Countess]					J. Porreau
99	"	" " "				Staal	Regnault

			BORN	DIED		PAINTER	ENGRAVER
100	GEOFFRIN	Marie Thérèse Rodet	1699	1777	Letters		Jeanneret
101	"	" " "				Chasselat	Delaistre
102	GIRARDIN	Emile [Delphine Gay]	1804	1855		Chassèriau	
103	"	" " "					Masson
104	GORE	Mrs. Charles	1799	1861	Fiction		
105	GODWIN	Mary Wollstonecraft	1759	1797	Varia	Opie	Ridley
106	"	" "				"	W. T. Annis
107	"	" "				"	Heath
108	"	" "					Chapman
109	GRAFFIGNY	Mad. d'I. d'Happancourt	1695	1758	Letters		Levesque
110	"	" "				L. Tocqué	Pedretti
111	"	" "				Desenne	Goulu
112	GRANT	Mrs. Anne	1755	1835	Letters		W. T. Fry
113	GREY	Lady Jane	1537	1554	Poetry, etc.	Esme de Boulonois	
114	"	"					
115	"	"					
116	"	"					C. Picart
117	"	"					R. Cooper

			BORN	DIED		PAINTER	ENGRAVER
118	HALE	Sarah J. B.				W. B. Chambers	W. G. Armstrong
119	HALL	Anna Maria [Mrs. S. C.]	1800	1881	Fiction	J. Hayter	C. E. Wagstaff
120	"	" " "				Maclise	
121	"	" " "				Photo by Watkins	D. J. Pound
122	HAMILTON	Elizabeth	1758	1816	Varia	H. Raeburn	H. Meyer
123	HEMANS	Felicia Dorothea	1794	1835	Poetry	W. E. West	W. Holl
124	"	" "					
125	HOWITT	Mary	1799	1888	Fiction	M. Gillies	W. H. Egleton
126	HUTCHINSON	Lucy	1630	1669			
127	HUTTON	Catherine	1756	1846	Fiction		W. Read
128	INCHBALD	Elizabeth Simpson	1753	1821	Drama, etc.		G. Dance
129	"	" "				Sir Thos. Lawrence	Freeman
130	"	" "				Russell	Wooding
131	"	" "					Heath
132	INGELOW	Jean			Poetry		J. I. Pease
133	IRWIN	Anne Howard, Vicountess		1760	Poetry		

			BORN	DIED		PAINTER	ENGRAVER
134	JAMESON	Anna Murphy	1797	1860	Fine Arts, etc.	Chappel	
135	"	" "					
136	JEWSBURY	Maria Jane	1800	1833	Fiction	G. Freeman	J. Cochran
137	KARSCHIN	Anna Louise	1722	1791	Poetry		L. Bachhorn
138	KEMBLE	Fanny [Butler]	1809		Varia	Sir Thos. Lawrence	C. Picart
139	"	" "				T. Sully	J. Cheney
140	"	" "				C. F. Taylor	J. Sartain
141	KING	Frances Elizabeth	1757	1821	Varia	E. Hastings	E. Scriven
142	"	" "				"	Woolnoth
143	KILLEGREW	Anne	1660	1685	Poetry	A. Killegrew	Beckett
144	"	"				"	Blooteling
145	"	"				"	T. Chambers
146	"	"				"	J. Hopwood
147	"	"				"	J. Chapman
148	"	"					
149	KNOWLES	Mrs. Mary	1733	1807	Varia	J. Thurston	F. Engleheart
150	"	"					Mackenzie

			BORN	DIED		PAINTER	ENGRAVER
151	KRUDENER	Julie	1764	1824	Fiction	G. Staal	Nargeot
152	"	"					
153	LABÉ	Louise Charly	1526	1566	Poetry		Cazenave
154	LAFAYETTE	Marie M. P. de La Vergne,	1633	1693	Varia	Ferdinand	Fessard
155	"	" " [Countess				Bouterwek	Geille
156	"	" " "					Dequevauviller
157	LAMB	Lady Caroline	1785	1828	Poems	Reynolds	R. B. Parkes
158	"	" "					Henry Meyer
159	"	" "					W. Finden
160	LAMB	Mary	1764	1847	Essays		Arlent Edwards
161	LAMBERT	Anne T., Marquise	1647	1733	Letters		Desrochers
162	LANDON	Letitia Elizabeth	1802	1838	Poetry	H.W. Pickersgill	C. Cook
163	"	" "			Poetry	Maclise	J. B. Forrest
164	"	" "				"	J. Thomson
165	"	" "				"	
166	LEE	Sophia	1750	1824	Fiction	Lawrence	Ridley
167	LENNOX	Charlotte	1720	1804			

			BORN	DIED		PAINTER	ENGRAVER
168	LE HAY	Eliz. Sophie Cheron	1648	1711	Poetry		Desrochers
169	"	" " "					
170	"	" " "					
171	LOWRY	Mrs. Wilson			Science	Miss Byrne	T. Woolnoth
172	LUXBOROUGH	Lady Henriette		1756	Poetry		E. Bocquet
173	MACAULAY	Catherine	1733	1791	History		
174	MAINTENON	Françoise, Marquise	1635	1719	Letters		
175	"	" "					
176	"	" "					
177	MARGUERITE	de Valois	1492	1549	Heptameron, etc.	Janet	E. Radcliffe
178	"	"				Belliard	Delpech
179	MARLBOROUGH	Sarah, Duchess	1660	1744	Letters, etc.	Kneller	Houbraken
180	"	" "					H. T. Ryall
181	"	" "					
182	"	" "					
183	MARTINEAU	Harriet	1802	1876	Varia	G. Richmond	F. Holl
184	"	"				Miss M. Gillies	

		BORN	DIED		PAINTER	ENGRAVER
185	MARTINEAU Harriet	1802	1876	Varia	Maclise	
186	MARY STUART Queen of Scots	1542	1587	Poetry	Elstrake	Dunkarton
187	" " " "					F. Connay
188	" " " "					C. David
189	" " " "					Leipoldt
190	" " " "					
191	" " " "					
192	" " " "					
193	" " " "					
194	" " " "					
195	" " " "					Vertue
196	MARY I. Queen of England	1516	1558		Holbein	T. A. Dean
197	" " "					
198	" " "					N. le Clerck
199	MARY II. " "	1662	1695	Poetry	Kneller	I. Smith
200	" " "				"	"
201	" " "				"	Houbraken
202	" " "					L. C. Glotsch

			BORN	DIED	PAINTER	ENGRAVER
203	MITFORD	Mary Russell	1786	1855	Varia	
204	"	" "			Plott	J. B. Hunt
205	"	" "			F. R. Say	Thomson
206	"	" "			A. Burt	R. Roffe
					Maclise	
207	MONTAGU	Lady Mary Wortley	1690	1762	Varia	
208	"	" " "			Zincke	W. Finden
209	"	" " "				Freeman
210	"	" " "			Kneller	"
						W. Greatbach
211	MONTAGUE	Elizabeth	1720	1800	Varia	
212	"	"			Reynolds	Cheesman
213	"	"			"	Ridley
						Lowry
214	MORE	Hannah	1745	1833	Varia	
215	"	"			E. Bird	J. Godby
216	"	"			Slater	E. Scriven
217	"	"			Pickersgill	W. Finden
218	"	"			"	Pelton
219	"	"			Clint	Hopwood
220	"	"				Heath
						Ridley

			BORN	DIED		PAINTER	ENGRAVER
221	MORE	Hannah	1745	1833	Varia		Lowry
222	MORELLA	Juliana	1594	1653	Poetry	Esme de Boulonois	
223	MORGAN	Sydney Owenson, Lady	1773	1859	Fiction	S. Lover	R. Cooper
224	"	" " "				Lawrence	W. Holl
225	"	" " "				Berthen	Thomson
226	"	" " "				Scheffer	Mecou
227	"	" " "				J. P. Davis	T. Wright
228	"	" " "				Maclise	
229	"	" " "				"	
230	MORTON	Anne Hay, Countess			Poetry		Bocquet
231	MOTTEVILLE	Françoise de Bertaut	1621	1689	Memoirs	Mignard	Verran
232	NEWCASTLE	Margaret, Duchess	1625	1673		Diepenbeke	Van Schuppen
233	"	" "				"	Scriven
234	"	" "				"	C. Cook
235	"	" "				"	Richardson
236	"	" "				G. P. Harding	Drawing
237	"	" "				"	W. Greatbach

			BORN	DIED		PAINTER	ENGRAVER
238	NORTON	Caroline Elizabeth			Poetry	G. Hayter	J. Cochran
239	"	" "					Thomson
240	"	" "				Maclise	
241	"	" "					
242	OPIE	Amelia	1769	1853	Fiction	Opie	R. Cooper
243	"	"					Ridley
244	OSGOOD	Frances Sargent	1812	1850	Poetry	Chappel	
245	"	" "					
246	PARDOE	Julia			History	J. Lilley	S. Freeman
247	"	"				H. Room	Thomson
248	PARR	Catherine, Queen	1513	1548	Poetry	Holbein	Edwards
249	"	" "				"	
250	"	" "				"	
251	PEMBROKE	Anne Clifford, Countess	1589	1675	Poetry	O. Humphry	
252	"	" " "					
253	PEMBROKE	Mary Sidney, Countess	1552	1621	Poetry		I. de Courbes

			BORN	DIED		PAINTER	ENGRAVER
254	PEMBROKE	Mary Sidney, Countess	1552	1621	Poetry		Cook
255	"	" " "				M. Gerards	W. Holl
256	PHILLIPS	Katherine	1631	1664	Poetry		W. Faithorne
257	"	"					
258	"	"				J. Thurston	W. Finden
259	PHILLIPS	Joan ["Ephelia"]			Poetry		
260	PHILLIPS	Theresa Constantia			Memoir		R. Sayer
261	PILKINGTON	Letitia	1712	1750	Poet	N. Hone	R. Purcell
262	PIOZZI	Hester Lynch [Thrale]	1739	1821	Varia	J. Jackson	H. Meyer
263	"	" " "				Roche	Adlard
264	"	" " "				Ridley	Barber
265	"	" " "				Reynolds	Finden
266	PISAN	Christine de	1363	1431	Poetry	Bouterwek	Geille
267	PLUMPTRE	Anne		1818		J. Northcote	H. Meyer
268	PORTER	Anna Maria	1781	1832	Fiction	G. H. Harlow	J. Thomson
269	"	" "				"	T. Woolnoth
270	PORTER	Jane	1776	1850	Fiction	"	J. Thomson
271	"	"				"	E. Scriven

			BORN	DIED		PAINTER	ENGRAVER
272	PORTER	Jane	1776	1850	Fiction		
273	"	"				Maclise	
274	REEVE	Clara	1725	1803	Fiction		T. Blood
275	RICHMOND	Margaret, Countess	1441	1509			Faber
276	"	" "					Gerimia
277	ROBINSON	Mary Darby	1758	1801	Poetry	Engleheart	R. Stanier
278	"	" "				Stroehling	H. Adlard
279	"	" "				Lawrence	Ridley
280	"	" "					Goulet
281	"	" "					Mackenzie
282	ROLAND	Marie Phélippon	1754	1793		Duplessi-Bertaux	Duplessi-Bertaux
283	"	" "				Nicollet	Gaucher
284	"	" "					Walkener
285	"	" "					Portman
286	ROSETTI	Christina			Poetry		Jones
287	"	"					
288	ROWE	Elizabeth	1674	1736	Drama		Mackenzie

			BORN	DIED		PAINTER	ENGRAVER
289	ROWE	Elizabeth	1674	1736	Drama		Edwin
290	"	"					
291	ROWSON	Susanna			Fiction		
292	RUSSELL	Elizabeth Cooke, Lady	1529	1585			Rivers
293	"	Rachel W., Lady	1636	1723		Cooper	J. Cochran
294	"	" "					C. Knight
295	SAND	George [Dudevant]	1804		Varia	A. Charpentier	Desmadryl
296	"	" "					J. Ballin
297	"	" "					
298	"	" "					
299	"	" "					
300	"	" "					
301	SAPPHO		B. C. 612		Poetry		Worlidge
302	"					Raphael	Fontana
303	"						
304	"						
305	"						

			BORN	DIED		PAINTER	ENGRAVER
306	SCHIMMELPENNINCK	Mary Anne	1778	1856		Fisher	Adlard
307	SCUDÉRY	Madeleine de	1607	1701	Poetry, etc.		Desrochers
308	"	"				Elizab. Cheron	J. G. Will
309	SEDGWICK	Catharine Maria	1789	1867		Chas. Ingham	A. B. Durand
310	"	" "				"	
311	SEVIGNE	Marie de R. C., Marquise	1626	1696	Letters		Blanchard
312	"	" "				Flandrin	Lacour
313	"	" "				Petitot	Ceroni
314	"	" "				"	Kœnig
315	"	" "				Goulard	Woolnoth
316	"	" "					K. McKenzie
317	SEWARD	Anna	1747	1809	Poetry, etc.	Romney	Woolnoth
318	"	"				"	Ridley
319	SHERWOOD	Mary Martha	1775	1851			
320	SIGOURNEY	Lydia Huntley	1791	1865	Poetry	J. Herring	C. Parker
321	"	" "					H. B. Hall
322	SMITH	Charlotte	1749	1806	Poetry, etc.		Duncan
323	"	"					Ridley & Holl

			BORN	DIED		PAINTER	ENGRAVER
324	SMITH	Charlotte	1749	1806	Poetry, etc.		Ridley
325	"	Elizabeth	1776	1806		J. Barker	R. M. Meadows
326	"	"				"	Woolnoth
327	SOMERSET	Frances Thynne, Duchess		1754			
328	SOMERVILLE	Mary	1780	1872	Astronomy		F. Croll
329	"	"				Chappel	
330	SPENCE					Wageman	Woolnoth
331	STAAL-DELAUNAY	Marg. J. C.	1684	1750	Varia	G. Staal	Regnault
332	STAEL-HOLSTEIN	Anne L. G. Necker,	1766	1817		Gerard	E. Finden
333	"	" " [Baronne				"	Scriven
334	"	" " "				Mad. Le Brun	Hopwood
335	"	" " "				Gerard	Laugier
336	STANHOPE	Hester Lucy, Lady	1776	1839	Travels	R. J. Hamerton	
337	STEPHENS	Anne Sophia	1813			Spencer	Rawdon, etc.
338	STOWE	Harriet Beecher	1812		Fiction	Geo. Richmond	F. Holl
339	"	" "					
340	"	" "					R. Young
341	"	" "				Chappel	

			BORN	DIED		PAINTER	ENGRAVER
342	STRICKLAND	Agnes	1796	1874	History	J. Hayes	J. Sartain
343	TASTU	Amable	1798			David	
344	"	"					
345	TEMPLE	Ann Chamber, Cts.		1777	Poetry		
346	THOMAS	Elizabeth	1675	1730	Poetry		
347	TIGHE	Mary [Mrs. Henry]		1810	Poetry	Romney	Caroline Watson
348	"	" " "				"	Scriven
349	"	" " "				Emma Drummond	J. Hopwood
350	TRIMMER	Sarah	1741	1811	Education	H. Howard	Scriven
351	"	"				"	W. Bond
352	"	"				"	H. Meyer
353	"	"					Chapman
354	TROLLOPE	Frances	1780		Varia	Miss L. Adams	W. Holl
355	"	"					J. Brown
356	"	"					W. Greatbach
357	VICTORIA	Queen of England	1819		Journals	Turnerelli	J. Thomson

				BORN	DIED		PAINTER	ENGRAVER
358	VICTORIA	Queen of England		1819		Journals	A. Stewart	T. Woolnoth
359	"	"	"				W. Drummond	W. H. Mole
360	"	"	"					T. W. Haffam
361	"	"	"				Partridge	Tavernier
362	"	"	"					D. J. Pound
363	WHARTON	Ann Lee, Marchioness			1685	Poetry		Bocquet
364	WHEATLEY	Phillis		1753	1794	Poetry		
365	WILLIAMS	Helen Maria		1759	1828	Fiction		H. Lips
366	YEARSLEY	Anne		1756	1806	Poetry	Sarah Sheills	H. R. Cook
367	"	"						Lowry

CATALOGUE OF THE ENGRAVED WORK OF ASHER B. DURAND



EXHIBITED AT THE GROLIER CLUB
APRIL, MDCCCXCV

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By The Grolier Club

ASHER BROWN DURAND.

IT is not too much to say that the nineteenth century has seen the decadence of the engraver's art, and that with its close the work of the burin will virtually have been relegated to the domain of the "lost arts." This is a mournful reflection for those admirers of the graver who call to mind, passing in review, the superb works of such masters as Goltzius, Visscher, Bolswert, Drevet, Wille, Bervic, Morghen, Longhi, Toschi, Strange, Sharp and Durand. It is to the last of these illustrious names that we pay particular homage at this time and it is meet that this association should do so, as Asher Brown Durand is the only American engraver entitled to take his place and hold his rank with the famous ones mentioned.

Mr. Durand was of French Huguenot extraction. He was born in Jefferson Village, now called Maplewood, Essex County, New Jersey, August 21st, 1796, and death found him ninety years afterward, September 17th, 1886, on the land where he was born. His father was a mechanical genius with some ability at crude engraving, such as was in

vogue for adorning metal work during the first quarter of the century, and from him the son early imbibed a taste for the use of the tool which he was destined to employ with so much skill and success.

Shortly after entering his seventeenth year Mr. Durand was apprenticed to Peter Maverick, a well-known letter-engraver of New York, to learn all the branches of the engraver's art, and the first work entrusted to him was the lettering of a title-page for the "Pilgrim's Progress." The pupil soon outstripped the master, and when his apprenticeship ended, in 1817, he became his master's partner. During the three years of the partnership all the important work of the firm was done by the junior partner, and several specimens of Mr. Durand's engraving at this period, as also of his apprentice work, will be found in the present collection. There will be noticed also shop cards and ball tickets and diplomas, which show that he was not above following in the footsteps of Hogarth, Strange, Sharp and others in doing whatever, in those early days, came to his hand to do.

His first original work, engraved direct from the painting, was "Old Pat" (No. 144), from a picture by S. L. Waldo, now belonging to the Boston Athenæum. Its excellence brought the engraver to the notice of Colonel Trumbull, who employed him, when only twenty-four years old, to engrave the large plate from his painting representing the moment when the committee that drew up the

Declaration of Independence advanced to the table to present the report to the President. This elaborate plate (No. 234), for which Mr. Durand was paid $3,000, occupied him more than three years, and, when published, at once established the engraver's reputation. It was not only the first important plate and the largest yet produced in this country, but it was also a remarkable production for so young a man with so little experience. It is worthy of note, in this connection, that there was no printer in this country at that time able to print the plate, and a competent plate printer had to be imported from England for the purpose. Fortunately, in those days we were too wise to enact alien labor laws.

At this period engravers seem to have been the most profitably employed of our artists, if not in the execution of works of high art, at least in the perpetuation of portraits of individuals of greater or less importance, some local and others national. The large number of clergymen whose portraits were engraved by Mr. Durand show the religious element strongly working in our midst. Among them those of Alexander McLeod (No. 61) and the eloquent John M. Mason (No. 66) are fine examples of the engraver's art, the latter comparing favorably with Sharp's Thomas Walker, considered one of the Englishman's great accomplishments in portraiture.

While this is true of these early productions, they were mere heralds of what was to come. It is both interesting and instructive to follow and

observe the steady and continued advancement of Mr. Durand, in the progression of his work, during the eighteen years he labored at it, which show how carefully he studied the works of his great predecessors, in the field he had chosen for his own. Bervic's Louis XVI., Morghen's Moncado, commonly called the White-horse, Strange's Charles I., in his robes, and Titian's Venus, Sharp's John Hunter and Doctors of the Church, were a few of his constant companions and guides. He was one of those thorough, conscientious workers who believe that whatever is worth doing is worth doing well; and therefor he was ever striving onward, upward; and if in his own modest opinion he did not attain the highest perfection of his art, in the opinion of others, more competent to judge than a man in his own case, he fully reached the pinnacle, when the Ariadne came from his hand. It was his valedictory to the burin, which he then forsook for canvas and color, and is as fine an example of line engraving as this century has produced.

It is by no means disparaging to Mr. Durand to say that his fame as an engraver overshadows his reputation as a painter, and doubtless will not only so continue, but will become more strongly accentuated by time. The reason for this is not difficult to find. As an engraver Asher Brown Durand is *facile princeps* among his countrymen and quite the peer of any of his European contemporaries; while his most earnest admirers will not claim this exalted place for him among the painters of this

land. Nor in saying this are we saying as little as some may esteem. It is true that this country has not produced many engravers who have advanced beyond the mere mechanical dexterity of their craft. But it is no insignificant position, as long as we can point to Edwin, the American Bartolozzi in method though vastly superior in manner, for I have yet to see anything by the Italian-Englishman equal to Edwin's best heads after Stuart; to John Cheney, whose exquisitely delicate plates for the Gifts and Souvenirs of our fathers were valued then, but are even more highly prized now and have been likened, by a most competent critic, to beautiful sonnets; to Burt, lately deceased; and to Schoff, still among us, but using the needle in place of the graver.

The high estimation in which Mr. Durand was held by his contemporaries as a man and as an artist, at a time when he was known only as an engraver, was shown on November 8th, 1825, when at a meeting held in the rooms of the New York Historical Society, to consider the formation of a society for improvement in drawing, which resulted in the foundation of the National Academy of Design, he was the unanimous choice of his brother artists to preside over their deliberations. And it is because Mr. Durand was such a thorough artist and such an exceptionally skillful draughtsman, that he became so eminent an engraver.

Look at the delicate treatment shown in the portrait of the old, old man, Charles Carroll of Car-

rollton (No. 18), so beautifully tender that when it was exhibited on the other side of Ocean, the quidnuncs there would not believe it had been executed on this side.

Observe the masterly strength in the patrician head of the artist John Trumbull (No. 107), and point to any head, by any engraver of any time, superior to it in all the qualities that go to make a great print. As has been said of Morghen's Moncado, after Van Dyke, "if either painting or engraving had to disappear, it would be better in the interests of art to lose the former"; so can be said of this head of Trumbull with even greater reason; for during the progress of the plate the venerable subject gave the engraver several sittings, with the result that the print is virtually an original portrait and far better than the painting. I have no hesitation in naming this plate as Mr. Durand's best work, and his reputation, or the reputation of any engraver, could safely rest upon it. In the eyes of some its size may render it too insignificant for such high commendation, but those persons need only to be reminded of the masterly miniatures by Malbone, and Cosway, and Humphreys, to see the error of their view.

Mr. Durand was the pioneer in artistic bank-note work, and from 1824 to 1832, was largely occupied in designing and engraving vignettes, which were of a character and style so new in this department of art, as to give it an impetus which it has never since lost. The beauty of his designs and skill in

handling them appropriately may be seen in many proof specimens exhibited.

The most noted achievements of Mr. Durand's burin are his two plates of the nude—Musidora (No. 236), after his own design, published in 1825, and the Ariadne (No. 237), after Vanderlyn's masterpiece, published a decade later—in both of which the rendering of the flesh is particularly successful. There was not only a daring boldness in essaying such works at that time, when the community hid its face from the delineation of the human figure, but there was a nobility of purpose, that carried the artist successfully through to their completion, that must win our admiration. I regret that space does not permit a more thorough consideration of these beautiful prints, which are sure to be appreciated by every lover of the refined and pure and chaste in art. These noble qualities are due, in the Musidora, wholly to Mr. Durand's elevated taste, as he was both designer and engraver, while in the Ariadne he has charmingly preserved these characteristics, in the finest nude figure yet painted by an American artist.

Mr. Durand's engraved work is all done in pure line and is marked throughout by fine artistic feeling. His only deviation from this method was when he attempted a portrait in mezzotinto of his friend, Sylvester Graham, which was never completed, and is the only plate left by him unfinished. With the exception of this plate the present exhibition, composed chiefly of the engraver's reserved proofs,

contains, as far as known, an impression from every plate he engraved, and, in many instances, the progress of the work can be traced through its successive stages. This is notably the case with the Ariadne, where nine states are shown, from the etching to the finished print. The catalogue, however, is not a perfect "Catalogue Raisonné," for only the exhibited states are included.

Mr. Durand did some work on two plates which are not exhibited here. Thrice, after he had relinquished the use of the burin was he induced to take it up again on behalf of struggling brethren. For Schoff's fine print of Caius Marius on the ruins of Carthage, after Vanderlyn's Napoleon medal picture, Mr. Durand engraved the head; he also did the final work on the principal heads in Burt's careful copy of Morghen's "Last Supper," which bears the name of A. L. Dick, who did not do a line of the engraving, being only the publisher. The last time Mr. Durand employed the graver upon a plate, was when he gave the finishing touches to the portrait, after his own painting, of his life-long friend, the poet Bryant, published by "The Century," in 1858 (No. 15). This interesting plate was bitten in by Burt, filled in by Schoff, completed by Alfred Jones to the proof before letter state, and finished by Durand, who gave it the refinement and feeling found in the lettered impressions.

It seems almost superfluous even to mention Mr. Durand as a painter, so well known is he as the

founder of the American school of open-air landscapists, he being the first of our artists to paint direct from nature. Before he was inspired by Cole to transfer to canvas the meadows and the woods, he was distinguished as a leader among the American *genre* painters who, like Inman, Edmonds, Mount and others, without foreign influence, found at home good subjects to employ their pencils, which they rendered with great ability, and in a manner free and untrammeled as the air they breathed. All who wish to follow Mr. Durand's art career will find it delightfully portrayed, by his son, in a sumptuous volume recently issued, entitled "Life and Times of Asher Brown Durand, by John Durand," to which this exhibition catalogue is a fitting complement.

C. H. HART.

NOTE

Rect. Rectangle

Vig. Vignette

H. Heighth

W. Width

Ins. Inscription

All matter printed in *Italics* is exact transcript of the inscription on the plate.

PORTRAITS OF A. B. DURAND

1

DURAND, ASHER B.

Bust facing ¾ to left; stipple, oval, H. 7¾; W. 6¼. Inscribed, *Waldo & Jewett pinx. / A. B. Durand. / Inciso in America . . . 1820 dal suo amico Michele Pekenino. . . .*

This plate was used later by Pekenino as a portrait of Bolivar, the oval being enclosed in a straight-ruled rectangle, H. 10⅜; W. 7¾; the inscription was changed to: *Bolivar, / General y Presidénte de la República. / de Colómbia. /* (left) *Favria, P.* (right) *St. Giorgio Sc.*

2

DURAND, ASHER B.

Bust facing to left; oval, H. 7½; W. 5⅞; in straight-ruled rectangle, the corners cut off. Ins.: (left) *Painted by C. L. Elliott;* (right) *Engraved by F. Halpin;* (below) *Copyright, 1865, by S. P. Avery / Published by Sam. P. Avery, 694 Broadway, New York.*

3

DURAND, ASHER B.

Bust facing ¾ to left. Rect. H. $5\frac{3}{16}$; W. $3\frac{5}{16}$. Engraved by Alfred Jones for "The Life and Times of A. B. Durand," by John Durand. New York, 1894.

PORTRAITS

4

ADAMS, JOHN QUINCY

Sixth President of the United States ; born 1767, died 1848 ; Minister to Holland, 1794 ; to Prussia, 1797 ; U. S. Senator from Massachusetts, 1803 ; Minister to Russia, 1809 ; Commissioner at Ghent ; Minister to England, 1815 ; elected President, 1824.

Full length, seated in library, facing to right, a book in lap and charts and books on floor. Rect. H. 20⅜ ; W. 13. Inscription : (left) *Painted by T. Sully,* (right) *Eng. by A. B. Durand / John Quincy Adams.*

Open letter proof.

Engraved in 1825, at the request of Thos. Sully, for W. H. Morgan, a printseller of Philadelphia, who paid $700 for the plate. The head in this picture was painted by Stuart. The original painting belongs to Harvard College.

5

BAINBRIDGE, WILLIAM

Naval officer ; born 1774, died 1833.

Half length, in uniform, full face. Rect. H. 8¾ ; W. 7⅝. Inscription : (left) *Painted*

by J. Jarvis. (right) *Engraved by Peter Maverick. / Commodore Bainbridge. / Published by P. Maverick, New York, 1820 /*

6

BANGS, NATHAN

Methodist clergyman; born 1778, died 1862; President of Wesleyan College, 1841.

Half length, seated at table, facing to left. right hand holding a pen. Rect. H. $\frac{3}{16}$; W, $3\frac{7}{8}$. Inscription: (left) *Painted by Paradise;* (right) *Engraved by A. B. Durand / The Rev. Nathan Bangs, D.D.*

I. Trial proof before any inscription.

II. As described.

Engraved for the "Methodist Magazine and Quarterly Review," N. Y., 1830.

7

BARLOW, JOEL

American author; born 1755, died 1813; published "The Vision of Columbus," 1787; "The Columbiad," 1807; Minister to France, 1811.

Half length, seated, facing to right, right hand holding a paper. Rect. H. $4\frac{11}{16}$; W. $3\frac{5}{8}$. Inscription: (left) *Painted by Robt. Fulton.* (right) *Eng. dy A. B. Durand / Joel Barlow.* / (facsimile signature).

I. Trial proof, face and hand in outline only.

II. India proof, as described.

Engraved for the National Portrait Gallery of Distinguished Americans, 1835.

8

BARNES, JOHN

English actor; born 1781, died 1841; made first appearance in America, 1816.

Half length, in character, face to left. Rect. H. $3\frac{9}{16}$; W. $2\frac{15}{16}$, surrounded by triple line. Inscription: *Mr. Barnes / as Billy Lackaday / Engraved by A. B. Durand from a painting by J. Neagle / Lopez & Wemyss' Edition / Published by A. R. Poole, Philada., 1826 / /*

This portrait, as well as those of Mrs. Barnes, Mr. Cowell, Mr. Duff, Mr. Forrest, Mr. Hilson, Mrs. Hilson and Mr. Macready, was engraved for a publication called "The Acting American Theatre." It was issued in parts and contained plates by Longacre, Durand, Ellis and Edwin. Durand received $75 for each plate he engraved.

The originals of these pictures belong to The Players, Gramercy Park, New York.

9

BARNES, MARY GREENHILL

English actress; born 1780, died 1864; made first appearance in America, 1816.

Half length, face ¾ to left. Rect. H. 3½; W. 3, surrounded by triple line. Inscription: *Mrs. Barnes / as Isabella. / Engraved by A. B. Durand from a painting by J. Neagle / / Published 1826 / /*

India proof.

10

BLAIR, HUGH

Bust, in surplice, face ¾ to left. Vig. H. 4; W. 3¾. Inscription: (right) *Durand sc. / Hugh Blair D.D.*

I. Proof.

II. As published.

Copied from a print.

11

BOUDINOT, ELIAS

Lawyer; born 1740, died 1821; President of the Continental Congress, 1782; Director of the Mint at Philadelphia, 1795–1805.

Half length, seated to left, face front, holding paper in left hand. Rect. H. 12⅜; W. 9¾, surrounded by double line. Inscription: (left) *Painted by Waldo & Jewett.* (centre) *Copy Right secured April 30, 1822* (right) *Engraved by A. B. Durand. / Elias Boudinot L.L.D.*

I. Proof before any inscription.

II. As described.

12

BRAITHWAITE, ANNA

Religious enthusiast.

Bust to right. Vig. H. 6¾; W. 4⅞. Inscription: (left) *Painted by W. Dunlap.* (right) *Engraved by A. B. Durand. / Anna Braithwaite. / Print'd by Burton.*

13

BROOKS, JOHN

Soldier ; born 1752, died 1825 ; served throughout the Revolution ; Governor of Massachusetts, 1816.

Half length, in uniform, to right, seated, left arm resting on arm of chair. Rect. H. $4\frac{11}{16}$; W. $3\frac{11}{16}$. Inscription : *Painted by G. C. Stuart. Eng. by A. B. Durand from a copy by James Herring / John Brooks. /* (facsimile signature) / Copyright *1834 by James Herring*

I. India proof before any inscription.

II. As described.

Engraved for National Portrait Gallery of Distinguished Americans, 1835.

14

BROWN, JACOB

Soldier ; born 1775, died 1828 ; served in War of 1812.

Half length, in uniform, full face, left hand, holding document and glove, resting on breast. Rect. H. $4\frac{1}{16}$; W. $3\frac{5}{8}$. Inscription : *Painted by J. W. Jarvis, Eng. by A. B. Durand from a copy by James Herring. / Jacob Brown* / (facsimile signature) Copyright . . . *1834 by James Herring* . . .

I. Trial proof before any inscription.

II. India proof before the name.

III. As described.

Engraved for National Portrait Gallery of Distinguished Americans, 1835.

15

BRYANT, WILLIAM CULLEN

American poet ; born 1794, died 1878 ; "Thanatopsis" published in the "North American Review," 1817.

Bust ¾ to right ; in oval, H. 7¾ ; W. $5\frac{15}{16}$; in straight-ruled rectangle, H. 8⅞ ; W. $7\frac{1}{16}$. Inscription : (facsimile) *William Cullen Bryant / Painted by A. B. Durand / Engraved by Alfred Jones and S. A. Schoff / Published by the Century / Copyright 1858 John Durand.*

I. Proof before all letter.

II. Before the copyright line.

III. As described.

The final work on this plate was done by Durand. The head was etched on the plate by Charles Burt, filled in by Schoff and finished by Jones to the first state.

16

BYRON, LORD

English poet ; born 1788, died 1824.

Nearly to waist, to right, facing to left. Rect. H. 2⅞ ; W. 2¼, surrounded by double

line. Inscription: (left) *Thos. Phillips R. A. pinxt.;* (right) *A. B. Durand sc. / Lord Byron.*

Engraved from a print for "The Works of Lord Byron." Published by W. B. Gilley.

17

CANOVA, ANTONIO

Italian sculptor; born 1757, died 1822.

A fragment of a vignette portrait. Copied from English engraving by J. Thomson, 1820.

18

CARROLL, CHARLES

Signer of the Declaration of Independence; born 1737, died 1832; first U. S. Senator from Maryland.

Half length, seated, full face. Rect. H. 4⅜; W. 3½. Inscription; (left) *Painted by Harding* (right) *Eng. by A. B. Durand. Charles Carroll of Carrollton* / (facsimile of signature) *James Herring, New York. Entered according to act of Congress.*

I. Proof on India before any inscription.

II. India proof, names of artist and engraver, and *Chas. Carroll of Carrollton,* in script.

III. As described, on India.

Engraved for the Nat. Port. Gall. of Dist. Americans, 1835.

19

CLARK, LABAN

Methodist clergyman; born 1778, died 1868; founder of Wesleyan College and its first President.

Half length, seated, slightly to right. Vig. H. 4; W. 3¾. Inscription: (left) *Paradise pt.* (right) *Durand sc. / Rev. Laban Clark. /*

India proof.

Engraved for the "Methodist Magazine," N. Y., 1828.

20

CLARKE, ADAM

Methodist clergyman; born 1762, died 1832.

Bust, slightly to right. Vig. H. 6⅜; W. 4¾. Inscription: (left) *Painted by Partridge.* (right) *Engraved by Durand. / Adam Clarke, LL.D. / Published by Myers & Smith, No. 59 Fulton Street, New York.*

I. On India before any inscription.

II. On India as described.

21

CLINTON, DeWITT

Statesman; born 1769, died 1828; New York State Senator, 1798; U. S. Senator, 1802; Mayor of New York, 1802; Governor, 1817.

Medallion, diameter 4⅜, head in circle, profile to right. Inscription (left): *W. J. Coffee, fect.* (right) *A. B. Durand, sc.* Below, four lines of facsimile of letter to Dr. Hosack,

dated "*Albany, 3 April, 1817*," signed, *Dewitt Clinton*.

India proof.

Engraved for " Memoir of De Witt Clinton " by D. Hosack, N. Y., 1829.

22

CLINTON, DEWITT

Bust, facing to left. Rect. H. 3½; W. 2¾; surrounded by double line. Inscription: (left) *Henry Inman del.* (right) *A. B. Durand sc.* / (facsimile). *De Witt Clinton.*

Taken by permission from the original painted for C. G. Childs Esq. / *Engraved for Harper's Family Library 1830.*

India proof.

23

CLINTON, DEWITT

Half length, seated, full face, head resting on right hand. Rect. H. 4½; W. $3\frac{9}{16}$. Inscription: (left) *Painted by C. Ingham*; (right) *Eng. by A. B. Durand* / *De Witt Clinton* / (facsimile signature) / Copyright 1834 by *James Herring*.

I. Trial proof on India before any inscription.

II. India proof before the copyright line.

III. On India as described.

Engraved for the Nat. Port. Gall. of Dist. Americans.

24

COLDEN, CADWALLADER DAVID

Lawyer; born 1769, died 1834; Mayor of New York, 1818; Member of Congress, 1821.

Half length facing ¾ to left. Vig. H. 7; W. 5⅞. Inscription: (at left) *Painted by Waldo & Jewett* (right) *Eng. by P. Maverick, Durand & Co./ Cadwallader D. Colden, Esqr. / Mayor of the City of New York. / From the Original Picture in the possession of the Corporation.*

I. As described.

II. As used in the "Memoir of the Celebration of the completion of the New York Canals," 1825, and inscription changed to:

At right: *Eng. by A. B. Durand./ Hon. Cadwallader D. Colden, Esqr./ From the Original Picture in the possession of the Corporation.*

25

COOPER, THOMAS

Scientist; born in London 1759, died 1840; came to America in 1795; Professor of Chemistry in Dickinson College 1811–1814; in the University of Pennsylvania 1816–1821; President of the College of South Carolina 1820–1834.

Head, to left. Vig. H. 2¾; W. 1⅞. Inscription, *Thomas Cooper M. D. / Oct. 22nd, 1829, Aetat. 70. / Engraved by A. B. Durand from a drawing by C. Ingham.*

Engraved in 1830.

26

COWELL, JOSEPH

English actor ; born 1792, died 1863 ; made his first appearance on the American stage October, 1812.

Bust full face. Rect. H. $3\frac{9}{16}$; W. 3, surrounded by triple line. Inscription : *Mr. Cowell / as Crack. / Engraved by A. B. Durand from a painting by J. Neagle / Lopez & Wemyss' Edition / Published by A. R. Poole Philada., 1826 / Copy Right secured according to Law /*

India proof.

27

COX, SAMUEL H.

Presbyterian clergyman ; born 1793, died 1881.

Half length, seated, facing to right, left hand resting on book. Vig. H. 5¼ ; W. 3¾. Inscription : (left) *Paradise pinx. ;* (right) *Durand sculp. / Samuel H. Cox, D.D.*

28

CRAWFORD, W. H.

Statesman ; born 1772, died 1834 ; U. S. Senator from South Carolina 1807 ; Minister to France 1813 ; Secretary of the Treasury 1816.

Bust, to right ; face nearly full. Rect. H. 9½ ; W. 7⅞, surrounded by line, double on top and left, triple on right and bottom. In-

scription: (left) *Painted by J. W. Jarvis.* (right) *Eng. by A. B. Durand / W. H. Crawford. / Published by B. O. Tyler, Washington City.*

I. Proof before the name.

II. A described.

29

CROCKETT, DAVID

Pioneer; born 1786, died 1836; Member of Congress 1827–1831.

Bust, to right. Vig. H. 4⅜; W. 5⅛. Inscription: (left) *Painted by A. L. De Rose.* (right) *Engraved by A. B. Durand.* Two lines in facsimile with signature, *David Crockett.*

I. Proof on India before any inscription.

II. As described.

30

DALCHO, FREDERICK

Physician; born 1770, died 1836; ordained as minister in Protestant Episcopal Church 1818.

Bust, in surplice, slightly to right. Rect. H. $4\frac{3}{16}$; W. $3\frac{7}{16}$, surrounded by double line. Inscription: (left) *Painted by C. Fraser.* (right) *Eng. by A. B. Durand. / The Rev. Dr. Dalcho. / Assistant Minister of St. Michael's Church & Past Grand Chaplain*

/ Published by Order of the Grand Lodge of Ancient Free Masons in / South Carolina.

I. India proof, with painter's and engraver's names only.

II. As described.

Engraved in 1824.

31

DECATUR, STEPHEN

Naval officer; born 1779, died 1820.

Three-quarter length, in uniform; figure in profile, right hand resting on sword hilt. Rect. H. 4¾; W. 3¾. Inscription: *Painted by T. Sully, Eng. by A. B. Durand from a copy by James Herring. / Stephen Decatur /* facsimile signature / Copyright, . . . *1835 by James Herring.*

I. Trial proof on India.

II. India proof before the name.

III. As described.

Engraved for the Nat. Port. Gall. of Dist. Americans.

32

DUFF, JOHN

Irish actor; born 1787, died 1831; made first appearance in America in Boston, 1810.

Half length, in character; face to left. Rect. H. $3\frac{9}{16}$; W. $3\frac{1}{16}$, surrounded by triple line. Inscription: *Mr. Duff. / As Marmion /* (scratched) *Engraved by A. B. Durand from*

a painting by J. Neagle / Lopez & Wemyss' Edition / Published by A. R. Poole, Philada. / 1826 /

I. Trial proof on India as described.

II. As issued; inscription fully engraved and reading:

Printed by B. Rogers / Mr. Duff. / As Marmion / Engraved by A. B. Durand from a painting by J. Neagle / Lopez & Wemyss' Edition / Published by A. R. Poole, Philada / 1826 / Copy Right secured.

33

EPICURUS

Greek philosopher; born 340 B.C., died 270 B.C.

Profile bust, to right; straight ruled background surrounded by wreath; in small wreath; / *Epicurus*, (below) *Durand Sc.* Oval H. 4; W. 2⅞.

Apprentice work.

34

FINLEY, JAMES B.

Methodist clergyman; born 1781, died 1856.

Half length, seated, to left; holding book in left hand. Vig. H. 4¼; W. 3⅜. Inscription: *The Rev. James B. Finley, / Missionary to the Wyandot Indians.*

35

FLOYD, WILLIAM

Born 1734, died 1821; signer of the Declaration of Independence; Member of the Continental Congress, 1775 to 1782; New York State Senator, 1777 to 1788.

Bust, to left. Rect. H. $3\frac{13}{16}$; W. $3\frac{3}{16}$, surrounded by double line. Inscription: *William Floyd.* / (left) *Painted by Earle* (right) *Eng by A. B. Durand.*

I. India proof before any inscription.

II. India proof as described.

III. Inscription changed to: *William Floyd / Engraved by A. B. Durand from a painting / in Delapaine's Gallery.*

Third state used in Sanderson's Lives of the Signers of the Declaration of Independence.

36

FORREST, EDWIN

American actor; born in Philadelphia in 1806, died there in 1872. Made first appearance in New York in 1826 as Othello. Founded the Edwin Forest Home.

Half length, in character, face slightly to right, Rect. H. $3\frac{1}{2}$; W. $3\frac{1}{16}$; surrounded by triple line. Inscription: *Mr. E. Forrest / As Rolla. / Engraved by A. B. Durand from a painting by J. Neagle. /*

I. India proof as described.

II. Additional inscription: *Lopez &*

Wemyss' Edition. / Published by A. R. Poole, Philada., 1827. / (copyright line).

37

FRANKLIN, BENJAMIN

Statesman and philosopher; born in Boston, January 17, 1706; died in Philadelphia, April 17, 1790.

Bust, with fur cap, to left; vignette surrounded by rays. H. 6⅞; W. 5¼. Inscription: (on rays) *B. Franklin* (below) *Printed and Published by S. Maverick New York. / P. Maverick & Durand sc.*

Engraved from a medallion by Jean Baptiste Nini.

38

FULLER, WILLIAM

Full length, in fighting rig in ring; spectators in background. Rect. H. 19¾; W. 13½. Inscription: (left) *Painted by C. Ingham.* (right) *Engraved by A. B. Durand / William Fuller / From the Original Painting in possession of the Gymnasium of New York. / Printed by J Ridley, N. Y.*

(Engraved 1823.)

39

FURMAN, GARRIT

Bust, full face. Vig. H. 2⅛; W. 1¾. Inscription: (left) *Painted by T. Cummings.*

(right) *Eng. by A. B. Durand ;* (lyre) / *Garrit Furman.*

India proof.

40

GARRETSON, FREEBORN

Methodist clergyman ; born in Maryland 1752, died in New York 1827.

Nearly to waist, face ¾ to right. Rect. H. 4⅜, W. 3⅝, surrounded by double line. Ins. (left) : *Painted by Paradise* (right) *Engraved by Durand. / Rev. Freeborn Garretson. / Aged 73.*

Engraved for Bang's " Memoir of Freeborn Garretson, N. Y., 1832."

41

GASTON, WILLIAM

Jurist ; born 1778, died 1844 ; State Senator, North Carolina, 1799 ; Member of Congress 1813–1815 ; Judge of the Supreme Court of North Carolina, 1834–1844.

Half length, seated, right hand resting on arm of chair, full face. Rect. H. $4\frac{9}{16}$; W. 3¾. Inscription : (left) *Painted by G. Cooke.* (right) *Eng. by A. B. Durand / William Gaston. /* (facsimile signature) Copyright *1834, by James Herring.*

I. India proof before any inscription.

II. On India as described.

Engraved for the Nat. Port. Gall. of Dist. Americans.

42

GIBBON, EDWARD

English historian; born 1737, died 1794.

Bust facing to left; in oval, in rectangular frame. Inside measure of oval H. $3\frac{9}{16}$; W. 3. Rect. H. $6\frac{11}{16}$; W. $4\frac{7}{16}$, surrounded by lines, single at top and right, double at left and bottom. Above oval is slab inscribed: *Edward Gibbon, Esqr. Born 8th May, 1737.* Below, in centre is tablet on which is female figure contemplating the ruins of the Colosseum; on left, medallion, wolf giving suck to infants Romulus and Remus; on right, medallion, Roman Eagle. Inscription: (left) *Painted by Sir Joshua Reynolds* (right) *Engraved by A. B. Durand.*

This engraving is an exact copy of an English print by J. Hall.

43

GIBSON, WILLIAM

Surgeon; born 1788, died 1868. Occupied chair of Surgery in the University of Pennsylvania for over thirty years.

Bust, facing slightly to right; vig. H. 4½; W. 4⅛. Inscription: (left) *Inman del.* (right) *Durand sc. / Wm. Gibson, MD. Professor of Surgery in the University of Pennsylvania.*

44

GRIFFIN, EDMUND DORR,

Congregational clergyman; born 1770, died 1837. President of Williams College 1821–1836.

Bust, full face, in surplice. Rect. H. 3½; W. 3; surrounded by straight-ruled border, $\frac{5}{16}$ in width. Inscription: (left) *Painted by N. Rogers.* (right) *Eng. by A. B. Durand /* (facsimile) *Edmund D Griffin.*

I. Proof on India before any inscription.

II. Proof on India as described.

Engraved for "The Remains of Edmund D. Griffin," New York, 1831.

45

HACKETT, JAMES HENRY,

American actor; born in New York 1800, died 1871. Made first appearance as professional in "Love in a Village" in 1826.

Bust, full face; vig. H. 4, W. 3¼, enclosed in ornamental frame. Inscription: (left) *Painted by H. Inman.* (centre) *Steel Plate.* (right) *Engraved by A. B. Durand. / Mr. Hackett. / Engraved for the New York Mirror / 1832.*

I. Trial proof on India, before any inscription or the frame.

II. Trial proof, before the frame. Ins.: (left) *Inman pt.* (right) *A. B. Durand Sc. / Mr. Hackett.* (script.)

III. On India as described.

46

HAMILTON, ALEXANDER

Statesman; born in the West Indies in 1757; killed in duel with Aaron Burr, 1804; Member of Congress 1782; delegate to Constitutional Convention, 1787; Secretary of the Treasury, 1789.

Bust ¾ to left. Rect. H. 4 $\frac{5}{16}$; W. 3⅜, surrounded by line, single top and right, double left and bottom. Inscription: (left) *Ceracchi fect.;* (right) *A. B. Durand sc. / Hamilton.*

I. India proof before the name.

II. As described.

Engraved for "Life of A. Hamilton," by J. C. Hamilton, New York, 1834.

47

HEDDING, ELIJAH

Methodist Episcopal Bishop; born 1780, died 1852.

Bust, front, face to left. Vig. H. 4¼; W. 3⅞. Inscription: (left) *Painted by Paradise* (right) *Eng. on Steel by A. B. Durand./ The Rev. Elijah Hedding A M. / Bishop of the Methodist Episcopal Church*

India proof.

Engraved for the Methodist Magazine, New York, 1827.

48

HILSON, ELLEN AUGUSTA

Actress; born in England, 1801; died in New York, 1837; first appeared on the stage at age of five; joined the Park Theatre Company in 1817.

In character, half length, front, face to right. Rect. H. 3 $\frac{9}{16}$; W. 2 $\frac{15}{16}$, surrounded by line, single on top and right; double on left and bottom. Inscription: *Mrs. Hilson / as Margaret Overeach. / Engraved by A. B. Durand from a painting by J. Neagle./ Lopez & Wemyss' Edition./ Published by A. R. Poole, Philada., 1827 / Copyright secured according to Law.*

49

HILSON, THOMAS

Actor; born in England, 1784; died in Louisville, Ky., 1834; made first appearance in New York at Park Theatre in 1809.

In character, bust ¾ to left. Rect. H. 3½, W. 3, surrounded by triple line. Inscription: *Mr. Hilson / as Tyke. / Engraved by A. B. Durand from a painting by J. Neagle./ Lopez & Wemyss' Edition. / Published by A. R. Poole, Philada., 1826./ Copy Right secured according to Law.*

India Proof.

50

HONE, PHILIP

Merchant; born 1769, died 1835; Mayor of New York 1825–'6.

Bust facing to left; vig. H. 4⅞; W. 5⅜. Inscription: (left) *Painted by Peale* (right) *Eng. by A. B. Durand / The Honorable*

Philip Hone, / Mayor of the City of New York in 1826.

Proof on India.

Engraved for "Memoir of the Celebration of the Completion of the New York Canals.

51

HOSACK, DAVID

Scientist; born 1769, died 1835; Professor of Natural History in Columbia College, 1795; first President of the New York Historical Society.

Half length, facing to left, right hand resting on book on table. Rect. H. 4⅝; W. 8¾. Inscription: (left) *Painted by T. Sully.* (right) *Eng. by A. B. Durand. / David Hosack M.D., F.R.S. /* (facsimile signature) / Copyright 1834 by *James Herring.*

I. Proof on India before any inscription.

II. Proof on India without facsimile autograph and copyright line.

III. On India as described.

Engraved for the Nat. Port. Gall. of Dist. Americans.

52

HUNTER, JOHN

Eminent English surgeon; born 1728, died 1793; Fellow Royal Society.

Bust, to left; vig. H. 1⅞; W. 1⅞. Inscription: *Mente et Manu / University of the State of*

New York. / Principles and Practice of / Surgery / By / Alexander H. Stevens, M.D.
Proof on India.
Card of admission to Lectures.

53

ITURBIDE, AGUSTIN DE

Emperor of Mexico; born 1783, died 1824; commanded Royalist forces against the Mexican insurrectionists, 1810–1820, then joined the Mexicans and assumed command; Declaration of Independence proclaimed 1821. Crowned Emperor July, 1822; election as Emperor declared void by Congress; exiled February, 1823; returned to Mexico July, 1824, and was arrested and executed as a traitor July 19, 1824.

Bust, to left; vig. H. 2⅞; W. 2⅜. Inscription: (right) *A. B. Durand sc. / Iturbide.*

54

JACKSON, ANDREW

Seventh President of the United States; born 1767, died 1845; first Congressional representative from Tennessee.

Full length, in uniform, right hand grasping drawn sword, chapeau and cloak in left, facing to left; at left horse held by orderly; at right a battle scene; in right foreground a cannon-ball and dismantled gun-carriage. Rect. H. 20⅝; W. 14⅞. Inscription: (left) *Painted by John Vanderlyn.* (right) *Engraved by A. B. Durand. /* (centre) *New York, Published*

June 1828. / General Andrew Jackson. / Printed by James R. Burton.

I. Unfinished proof; face, epaulettes, fob, sword, cockade of orderly and battle scene only in outline.

II. Open letter proof on India as described.

Engraved in 1828 on order of Mr. S. Converse.

55

JAY, JOHN

Statesman; born 1745, died 1829; Minister to Spain, 1778; Chief Justice of the Supreme Court, 1789; Governor of New York, 1795–1801.

Three-quarter length, seated, facing to right, right arm resting on table, left hand holding a paper. Rect. H. 4⅝; W. 3¾. Inscription: (left) *Painted by Stuart & Trumbull;* (right) *Eng. by A. B. Durand. / John Jay /* (facsimile signature) copyright *1834 by James Herring.*

I. Trial proof on India before any inscription

II. India proof before the name.

III. As described.

Engraved for the Nat. Port. Gall. of Dist. Americans, 1835.

56

JAY, WILLIAM

Half length, in surplice, nearly full face, right hand holding eye-glasses. Vig. H. 4½; W.

4½. Inscription: (left) *Branwhite del.*; (right) *A. B. Durand sc. / Rev. William Jay. / Armstrong & Plaskitt, Baltimore.* . . . / . . . (Copyright), 1823 . . . / . . .

I. Proof before any inscription.

II. As described.

57

JONES, GEORGE

Medallion, 5 in. in diameter; bust; Ins. around top: *Georgius Jones. Histrio;* (below) *Natus MDCCCX.* (left) *Drawn by F. S. Agate.* (right) *Eng. by A. B. Durand.* Outline. Better known as the "Count Joannes," Engraved 1833.

58

JOSEPHUS

Bust, in robe and turban, face slightly to right. Rect. H. $3\frac{15}{16}$; W. 3, surrounded by double line. Engraved in stipple. Inscription: *P. Maverick sc. / Josephus. / Published by D. Huntington.*

Apprentice work.

59

KENT, JAMES

Jurist; born 1763, died 1847; Professor of Law at Columbia College; Recorder of New York, 1797; Justice of Supreme Court, 1798; Chancellor of

State of New York, 1814. Published "Commentaries on American Law," 1826–'30.

Half length, seated, to right. Rect. H. $4\frac{7}{16}$; W. $3\frac{5}{8}$. Inscription: (left) *Painted by F. R. Spencer.* (right) *Eng. by A. B. Durand / James Kent, LL. D. /* (facsimile signature) / Copyright *1834, by James Herring.*

I. India proof before the name.

II. As described.

Engraved for the Nat. Port. Gall. of Dist. Americans.

60

LARNED, SYLVESTER

Presbyterian clergyman; born 1796, died 1820.

Half length, left hand resting on book. Rect. H. $10\frac{1}{8}$; W. $7\frac{7}{8}$. Surrounded by double line. Inscription: (left) *Painted by B. Metcalf.* (right) *Eng. by A. B. Durand. / Rev. Sylvester Larned / Late Pastor of the Presbyterian Church at New Orleans.*

61

LEWIS, MORGAN

Statesman; born 1754, died 1844; served in Revolution; Attorney-General of the State of New York, 1791; Chief Justice of Supreme Court, 1792; Governor, 1804; Quartermaster-General of the United States, 1812.

Half length, seated nearly full face, right hand holding spectacles. Rect. H. $4\frac{1}{2}$; W.

$3\frac{11}{16}$. Inscription: (left) *Painted by James Herring* (right) *Engraved by Durand & Paradise / Morgan Lewis /* (facsimile signature) / . . . (Copyright) *1836, by James Herring*. . . . / . . . /

I. Proof on India.

II. On plate paper.

Engraved for the Nat. Port. Gall. of Dist. Americans.

62

McLEOD, ALEXANDER

Presbyterian clergyman; born in Scotland, 1774; died in New York, 1833.

Half length, seated, to left, hands clasped. Rect. H. $8\frac{1}{16}$; W. $6\frac{7}{16}$, surrounded by line, single on top and right, double on bottom and left. Ins.: (left) *Painted by Waldo & Jewett* (right) *Engraved by A. B. Durand. / Rev. Alexander McLeod D.D.*

63

MACREADY, WILLIAM C.

English actor; born 1793, died 1873; made first appearance in 1810; visited the United States in 1826, 1843 and 1848.

Bust facing to left. Rect. H. $3\frac{9}{16}$; W. $3\frac{1}{8}$, surrounded by double line. Inscription: *Mr. Macready / As Macbeth. / Engraved by A. B. Durand from a painting by J. Neagle / Lopez & Wemyss' Edition / Published by Thos. T. Ash, Philada., 1827 / . . . /*

I. Trial proof before any inscription or surrounding lines.

II. Unique trial before inscription, with autographic suggestions of artist.

III. Proof on India as described.

IV. As published.

64

MACREADY, WILLIAM C.

Full length in chains. Rect. H. 3⅞; W. 2⅝. Inscription: (left) *Painted by H. Inman* (right) *Eng. by A. B. Durand / William Tell. / Printed by J. Burton.*

I. India proof.

II. As published.

Engraved for the annual "The Talisman."

65

MANNERS, JOSEPH MOUNTJOY

Englishman, educated as Methodist clergyman, but was expelled from the ministry.

Bust, full face, Vig. H. 4; W. 3⅞.

Ins.: *This Portrait is published to identify . . . / . . . / Joseph Mountjoy Manners,* / (nine lines descriptive of his character) / *Published for the benefit of the community by A. B. Durand, New York Dec. 8th 1823.*

66

MA-NUNCUE

Bust, nearly full face. Vig. H. 3¾; W. 3¾. Inscription: (left) *Painted by J. Paradise* (right) *Eng. by A. B. Durand on steel. / Ma-Nuncue, / an Indian Chief of the Wyandot Tribe & a licenced / Preacher of the Methodist Episcopal Church.*

67

MARSHALL, JOHN

Jurist; born 1755, died 1835; served in the Revolution; Member of the Virginia House of Delegates, 1782; Minister to France, 1797; elected to Congress, 1799; Secretary of State, 1800; appointed Chief Justice of the Supreme Court, 1801.

Half length, seated, full face, right arm resting on table. Rect. H. 4 1/16; W. 3¾. Inscription: (left) *Painted by Henry Inman.* (right) *Eng. by A. B. Durand / John Marshall LL.D* (facsimile signature) *Copyright . . . 1833 by James Herring.*

I. Early trial proof on India, head, hand, and book in outline only, no inscription.

II. Trial proof on India, neckcloth in outline.

III. Proof before the name.

IV. Before copyright line.

V. As described.

Original picture owned by Law Association, Philadelphia.

Engraved for the Nat. Port. Gall. of Dist. Americans, 1835.

68

MASON, JOHN M.

Clergyman; born 1770, died 1829.

Bust to left, face ¾ to left. Rect. H. 12⅜; W. 9⅞, surrounded by lines, double top and right, triple left and bottom. Inscription: (left) *Painted by J. W. Jarvis, Esq., 1809.* (centre) *Published by F. D. Allen 1822, Copyright secured.* / (right) *Engraved by A. B. Durand* / *John M. Mason. D.D. S. T. P.* / *President of Dickinson College.* (right) *Printed by Andrew Maverick.*

69

MATHEWS, J. McF.

Clergyman; born 1785, died 1870; founder and first Chancellor of the University of New York.

Bust, in surplice, to right. Vig. H. 6¾; W. 6. Inscription: (left) *Painted by Waldo & Jewett* (right) *Eng. by A. B. Durand* / *Rev. J. M. Mathews.*

70

MATTHIAS, I. B.

Bust, full face. Vig. H. 4; W. 3¾. In-

scription: (left) *Paradise pt.* (right) *Durand sc. / Rev. I. B. Matthias.*

I. Proof on India.

II. As described.

71

MILLEDOLER, PHILIP

Presbyterian clergyman; born 1775, died 1852.

Bust, in surplice, to left. Vig. H. 7; W. 6½. Inscription: (left) *Painted by Waldo & Jewett* (right) *Durand sc. / Rev. Philip Milledoler D.D.*

72

MILNOR, JAMES

Episcopal clergyman; born 1773, died 1844; Member of Congress, 1811; ordained, 1815.

Half length, seated, to right, in surplice. Rect. H. $7\frac{7}{16}$; W. 6⅝, surrounded by line single top and left, double on right and bottom. Inscription: (left) *Painted by Waldo & Jewett.* (centre) *1819* (right) *Eng. by P. Maverick. Durand & Co. / Rev. James Milnor D.D. / Rector of St. George's Church, N. York.*

I. Trial proof, before any inscription or surrounding lines.

II. As described.

73

MITCHILL, SAMUEL L.

Scientist ; born 1764, died 1831.

Bust, in gown. Vig. H. 4¾ ; W. 3¾. Inscription : (left) *Painted by Jarvis* (right) *Eng. by Durand / Samuel L. Mitchill M & LL.D. / Late Representative and Senator in Congress & President of / the State & County Medical Societies of New York. Professor of Botany & Materia Medica in the University—Surgeon— / General of the Militia—President of the Lyceum / for Natural History, &c. &c. / From the original Painting in the Hall of the New York Literary & Philosophical Society 1824.*

Engraved for "Memoir of the Celebration of the Completion of the New York Canals."

74

MONROE, JAMES

Fifth President of the United States ; born 1758, died 1831 ; served in the Revolution ; Member of the Continental Congress ; U. S. Senator, 1790 ; Envoy to France, 1794–1796 ; Governor of Virginia, 1799–1802 ; with R. R. Livingston negotiated the treaty for the Louisiana purchase, 1803 ; Secretary of State, 1811–1817 ; elected President, 1816.

Half length, face ¾ to right. Rect. H. $4\frac{9}{16}$; W. $3\frac{9}{16}$. Inscription : *Eng. by A. B. Durand*

from the Painting by J. Vanderlyn in the City Hall New York, / JAMES MONROE / (facsimile signature) Copyright 1835 by *James Herring.*

Engraved for the Nat. Port. Gall. of Dist. Americans.

75

MOTT, VALENTINE

Surgeon ; born 1785, died 1865.

Bust, facing to right. Vig. H. 4¼ ; W. 3⅝. Inscription: *Valentine Mott, M.D. / Professor of Surgery in the University of New York / Drawn by H. Inman Engraved by A. B. Durand.*

76

MURRAY, LINDLEY

Grammarian ; born 1745, died 1826 ; his "English Grammar" was first published in 1795.

Bust, to left. Rect. H. 5 ; W. 3¾, surrounded by triple line. Inscription: (left) *Westoby pinxit* (right) *Durand sculpsit /* (facsimile) *Lindley Murray.*

India proof.

Engraved for "Memoirs of L. Murray," New York, 1827.

77

NOTT, ELIPHALET

Presbyterian clergyman ; born 1773, died 1866 ; in 1804 was elected President of Union College.

Bust, in surplice, to right, face front. Rect. H. $4\frac{9}{16}$; W. $3\frac{5}{8}$, surrounded by line single top and right, double on left and bottom. Inscription: (left) *Painted by Ames* (right) *Eng. by A. B. Durand / Rev. Eliphalet Nott D.D., LL.D. / Engraved expressly for the Parthenon.*

I. Trial proof on India, neckcloth in outline.

II. Finished proof before any inscription.

III. As described.

Engraved 1833.

78

OGDEN, AARON

Soldier; born 1756, died 1839; served in the Revolution; U. S. Senator from New Jersey, 1801; Governor of New Jersey, 1812.

Bust, ¾ to right. Rect. H. $4\frac{5}{16}$; W. $3\frac{9}{16}$. Inscription: *Painted and engraved by A. B. Durand. / Aaron Ogden, /* (facsimile signature.) Copyright . . . *1834 by James Herring*

I. Trial proof, ruff and decoration in outline.

II. Proof before any inscription.

III. As described.

Engraved for the Nat. Port. Gall. of Dist. Americans. Original picture in New York Historical Society.

79

OLIN, STEPHEN

Methodist clergyman; born 1797, died 1851; President of Randolph Macon College, 1834; President of Wesleyan College, 1842.

Half length, facing to left. Vig. H. 4¾; W. 3¾. Inscription: (left) *Paradise Pt;* (right) *Durand Sc. Rev. Stephen Olin.*

80

OTIS, JAMES

Statesman; born 1725, died 1783; argued against the issuing of "Writs of Assistance"; fought at the Battle of Bunker Hill.

Half length, facing to left. Rect. H. 4; W. 3⅛, surrounded by line single on top and left, double on right and bottom. Inscription: (left) *I. Blackburn pinxt 1755* (right) *A. Durand sc. / James Otis.*

Engraved for Tudor's "Life of James Otis," Boston, 1823.

81

PATTON, WILLIAM

Presbyterian clergyman; born 1798, died 1879.

Half-length, seated, to right. Rect. H. 5; W. $4\frac{3}{16}$, surrounded by double line. Inscription: (left) *Metcalf pinxt.* (right) *Durand sc. / Rev. Wm. Patton, A.M.*

I. Proof before any inscription.

II. As described.

82

PAULDING, WILLIAM

Lawyer; born 1769, died 1854; Member of Congress, 1811; Mayor of New York, 1824.

Bust, face ¾ to right; vig. H. 4¾; W. 4¾. Inscription: (left) *Drawn & Engraved / by A. B. Durand 1826 / The Honorable William Paulding / Mayor of the City of New York in 1824 & 1825.*

India proof.

Engraved for "Memoir of the Celebration of the New York Canals."

83

PEKENINO, MICHELE

Italian engraver.

Half length, seated, to right, right hand holding pen. Vig. H. 7¼; W. 6¼. Inscription: *Mel. Pekenino, Pen-Designer. / None but Nature taught him. / Drawn and Engraved by his friend A. B. Durand, New York, 1820.*

84

PHŒBUS, WILLIAM

Methodist clergyman; born 1754, died 1831.

Bust facing to right. Vig. H. 5⅛; W. 3⅞. Inscription: (left) *Paradise pinx.* (right) *Durand sc. / Rev. William Phœbus, / Aged 69*

India proof.

Engraved for the Methodist Magazine, New York, 1823.

85

PHYSICK, PHILIP SYNG

Surgeon; born 1768, died 1837.

Bust, nearly full face. Vig. H. 4⅝; W. 3¾. Inscription: (left) *Inman 1824* (right) *A. B. Durand sc. / Philip Syng Physick M.D. / Professor of Anatomy in the University of Pennsylvaia*

India proof.

86

PINCKNEY, CHARLES COLESWORTH

Soldier and statesman; born 1746, died 1825.

Bust, in uniform, full face. Rect. H. 4¼; W. 3½, surrounded by double line. Inscription: (left) *H. B. Bounetheau Del.* (right) *A. B. Durand sc. / Majr. Genl. Charles Colesworth Pinckney.*

87

PINKNEY, WILLIAM

Statesman; born 1764, 1822; United States Commissioner to England, 1796; Minister to England, 1807; Member of Congress, 1815; Minister to Russia, 1816; U. S. Senator from Maryland, 1820.

Bust, to left. Vig. H. 4; W. 3¾. Inscrip-

tion : (left) *Painted by R. Peale* (right) *Eng. by A. B. Durand / William Pinkney / Burton Print.*

India proof.

Engraved for Wheaton's "Life of William Pinkney," 1826.

88

PLATT, JONAS

Jurist ; born 1769, died 1834 ; Member of Congress, 1796–1801 ; of New York State Senate, 1810–1813 ; Justice of the N. Y. Supreme Court, 1814–1823.

Half length, left hand holding an open book. Rect. H. 8⅜ ; W. 6⅝. Inscription. (left) *Painted by J. Trumbull.* (right) *Eng. by A. B. Durand / Judge Platt.* . . . 4 lines of verse in Latin. . . .

India proof.

89

PLESSIS, JOSEPH OCTAVE

Roman Catholic Bishop ; born 1763, died 1825.

Full length, in ecclesiastical robes, holding letter, standing by a table on which are a crucifix, books, etc. Rect. H. 16⅛ ; W. 11⅝ ; surrounded by double line. Inscription : (left) *Painted by James* (right) *Eng. by Durand. / Joseph Octave Plessis / Catholic Bishop of Quebec.*

90

RAPELJE, REM

Bust, full face, with large hat. Oval in rectangle. H. $3\frac{1}{16}$; W. $2\frac{5}{8}$, surrounded by line, single on top and left, double on right and bottom. Inscription: (right) *Eng. by A. B. Durand / Rem Rapelje*

91

REESE, RICHARD

Bust, to left, face front. Vig. H. $4\frac{5}{8}$; W. $3\frac{3}{8}$. Inscription: (left) *Paradise pinx.* (right) *Durand sc. / Rev. Richard Reese / Late Representative from the British to the American / General Conference.*

I. India proof as described.

II. As published.

92

ROMEYN, J. B.

Presbyterian clergyman; born 1777, died 1825.

Half length, seated, to left. Rect. H. 8; W. $6\frac{1}{2}$, surrounded by line, single on top and right, double on left and bottom. Inscription: (left) *Painted by Waldo & Jewett.* (centre) *Published, New York, May 1st, 1820,* (right) *Engraved by A. B. Durand / Rev. J. B. Romeyn D.D.*

I. Proof before the name.

II. As described.

93

ROSS, WILLIAM

Half length, to right, face front, left hand holding a book. Vig. H. 4⅜; W. 3¾. Inscription: (left) *Paradise pt.* (right) *Durand sc. / Rev. William Ross. / Aged 32.*

94

SAINT ANTHONY

Head, ¾ to left. Vig. H. 3½; W. 3¼.

95

SALABERRY, CHARLES MICHAEL D'IRUMBERRY DE

Canadian soldier; born 1778, died 1829.

Half length, in uniform, to right, sword under left arm, in frame, on upper part of which are the obverse and reverse of medal struck to commemorate the battle of Chateaugay; on lower part a view of the battle, with date *26 October, 1813.* Rect. H. 7⅛; W. 6⅛. Inscription: (left) *Painted by A. Dickinson* (right) *Eng. by A. B. Durand / Lieut. Colonel . . . Charles de Salaberry / C. B. Commandant . . . le Regiment des / Voltigeurs . . . Canadiens &ca. &ca. &ca.* Ins. divided by arms.

Proof on India.

96

SANDS, ROBERT C.

American author ; born 1799, died 1832.

Bust facing ¾ to left. Vig. H. 4⅜ ; W. 3¾. Inscription : (left) *R. W. Weir pt.* (right) *A. B. Durand Sc.* / (facsimile) *Robert C. Sands.*

I. India proof.

II. Plain impression.

97

SAURIN, JAMES

In surplice and wig ; half length, face ¾ to left. Rect. H. 4 $\frac{15}{16}$; W. 3⅝, surrounded by single line. Inscription : (left) *B. Picart delin.* (right) *Engraved by A. B. Durand / Rev. James Saurin / Published by D. A. Borrenstein, Princeton, N. J., Sept. 1827.*

Engraved from a print.

98

SCOTT, WALTER

Full length, seated on a stone by a wall ; ¾ to left, holding a book in the left hand, a pencil in the right. Rect. H. 3½ ; W. 2⅝. Inscription : (left) *H. Raeburn del.* (right) *P. Maverick & Durand sc. / Walter Scott, Esq.* Engraved for "The Poetical Works of Walter Scott, Esq.," New York, James Eastburn & Co., 1819.

Engraved from a print.

99

SEDGWICK, CATHARINE MARIA

Author; born 1789, died 1867.

Half length, face ¾ to left, left elbow resting on a pedestal. Rect. H. $4\frac{5}{16}$; W. $3\frac{7}{16}$. Inscription: (left) *Painted by Chas. Ingham* (right) *Eng. by A. B. Durand* / *Catharine M. Sedgwick* / (facsimile signature) . . (copyright) . . . *1832 by James Herring*. . . / . . . /

India proof.

Engraved for the Nat. Port. Gall. of Dist. Americans.

100

SHELBY, ISAAC

Soldier; born 1750, died 1826; served in the Revolution and the War of 1812. On the admission of Kentucky as a State in 1792 he was elected Governor.

Bust ¾ to left. Rect. H. $4\frac{7}{16}$; W. $3\frac{9}{16}$. Inscription: (left) *Painted by Jouitt.* (right) *Eng. by A. B. Durand.* / *Isaac Shelby.* / (facsimile signature) Copyright 1883 by *James Herring.*

Engraved for the Nat. Port. Gall. of Dist. Americans.

101

SOULE, JOSHUA

Methodist Episcopal bishop; born 1781, died 1867.

Bust, face slightly to left. Vig. H. 5¼; W. 3⅝. Inscription: (left) *Paradise pinxt.* (right) *Durand sc. / Rev. Joshua Soule.*

I. Proof before any inscription.

II. As described.

Engraved for the Methodist Magazine, New York, 1822.

102

SPRAGUE, WILLIAM BUEL

Presbyterian clergyman; born 1795, died 1876.

Half length, in surplice, nearly full face. Rect. H. 4¾; W. 3⅞. Inscription: (left) *Painted by S. F. B. Morse* (right) *Eng. by A. B. Durand / Rev. Dr. W. B. Sprague. /* (facsimile signature).

I. Proof on India before any inscription.

II. India proof with names of painter and engraver.

III. As described.

Engraved in 1834 to order.

103

SPRING, GARDINER

Presbyterian clergyman; born 1785, died 1873.

Bust to left. Rect. H. 12¼; W. 10⅜.

Proof before any inscription.

104

STUART, GILBERT

American artist; born 1755, died 1828.

Bust ¾ to left. Rect. H. 4⅜; W. 3⅝. Inscription: *Engraved by A. B. Durand from an original miniature by Sarah Goodrich. / Gilbert Charles Stuart.* / (facsimile signature) / Copyright 1833 *by James Herring.*

I. Unfinished trial proof.

II. India proof before any inscription.

III. As described.

Engraved for the Nat. Port. Gall. of Dist. Americans.

105

SUMMERFIELD, JOHN

Methodist clergyman; born in England 1798, died in New York 1825.

Bust ¾ to left. Vig. H. 6½; W. 5½. Inscription: (left) *Painted by Waldo & Jewett* (right) *Engraved by A. B. Durand / Rev. John Summerfield / A.M. / New York. Published by Saml L. Waldo. Copyright . . . December 1822.*

106

SWAIM, WILLIAM

Bust, to left. Vig. H. 4¾; W. 3⅞. Inscription: (left) *Inman del.* (right) *A. B. Durand sc. / William Swaim.*

I. India proof before any inscription.

II. As described.

107

THOMSON, JAMES

English poet; born 1700, died 1748.

Bust, facing to right. Oval H. 3; W. 2⅜. Engraved in stipple, surrounded by dotted line.

Proof before any inscription.

Apprentice work.

108

TRUMBULL, JOHN

American artist; born 1756, died 1843.

Half length, face ¾ to right. Rect. H. 4¾; W. 3 $\frac{11}{16}$. Inscription: (left) *Painted by Waldo & Jewett.* (centre) *for the Trumbull Gallery, Yale College, New Haven.* (right) *Engraved by A. B. Durand / John Trumbull* (facsimile signature) / Copyright *1833 by James Herring.*

I. Unfinished trial proof.

II. Unfinished trial proof with additional work.

III. Proof before any inscription.

IV. India proof as described.

Engraved for the Nat. Port. Gall. of Dist. Americans.

109

TRUMBULL, JOHN

American poet; born 1750, died 1831. Author of "McFingal."

Bust, to left. Rect. H. 3⅞; W. 3⅛, sur-

rounded by line, single on top and left, double on right and bottom. Inscription: (left) *Painted by John Trumbull, 1793.* (right) *Eng. by P. Maverick, Durand & Co. / John Trumbull Esq. / Printed by Russell.*

Engraved for "The Poetical Works of John Trumbull," Hartford, 1820.

110

VAN RENSSELAER, STEPHEN

Eighth patroon of Rensselaerwick; born 1765, died 1868.

Bust, face ¾ to right. Rect. H. 4; W. 3⅜, surrounded by double line. Inscription: (left) *Painted by A. Dickinson* (right) *Eng. by A. B. Durand. /* (facsimile) V Rensselaer.

I. Trial proof before the name.

II. As described.

Engraved 1827.

111

WASHINGTON, GEORGE

First President of the United States; born 1732, died 1799; Commander-in-Chief during the Revolution; resigned his commission 23d December, 1783; elected President 6th April, 1789.

Bust, profile to right. Vig. H. 3 1/16; W. 2⅜. Inscription: *Washington / From Houdon's Bust / Engraved by A. B. Durand 1833 / Printed by R. Neale.*

Engraved for "The Writings of Washington," Boston, 1834.

112

WASHINGTON, GEORGE

Bust, ¾ to left. Rect. H. 4½; W. 3¾. Inscription in script: (left) *G. C. Stuart pt.* (right) *A. B. Durand sc./ From the Original Picture in the possession of the Athenæum Boston.*

I. Trial proof on India as described.

II. India proof. Inscription changed to read: *Washington / From the picture in the possession the Athenæum / Boston.*

III. Artist's and engraver's names changed from script to block letter, and in addition, below: *Printed by R. Neale.*

Engraved for "The Writings of Washington," Boston, 1834.

For this and the previous plate, which were engraved in 1833, Durand received $300.

113

WASHINGTON, GEORGE

Half length, in uniform, face ¾ to left. Rect. H. 4½; W. 3⅝. Inscription: *Eng. by A. B. Durand from the full length Portrait by Col. Trumbull belonging to Yale College. / George Washington /* (facsimile signature) (Copyright) . . . 1834 by *James Herring / /*

I. India proof before any inscription.

II. On India as described.

Engraved for the "National Portrait Gallery of Distinguished Americans."

114

WASHINGTON, GEORGE

Bust, in oval, H. $1\frac{11}{16}$; W. $1\frac{7}{16}$, within rectangle of straight ruled lines, H. 2¼; W. 2¼. An early experiment engraved in stipple.

115

WEBSTER, NOAH

Philologist; born 1758, died 1843.

Half length, seated, to left, left hand holding a sheet of paper. Rect. H. 5⅛; W. 4¼, surrounded by double line. Inscription: (left) *Painted by S. F. B. Morse* (right) *Eng. by A. B. Durand / Noah Webster LL.D. /*

I. India proof before any inscription.

II. As described.

116

WESLEY, JOHN

Founder of Methodism; born 1703, died 1791.

Three-quarter length, standing, in surplice. Rect. H. 4⅞; W. $4\frac{1}{16}$, surrounded by double line. Inscription: (left) *From a scarce Print published in the Year 1765* (right) *Eng. by A. B. Durand / Revd. John Wesley, M.A. / Aged 63.*

India proof.

117

WEST, BENJAMIN

American artist; born 1738, died 1820.

Bust, to right. Vig. H. 2¾; W. 2⅜. Inscription: *A. B. Durand del. et sc.*

Engraved from bust by Chantrey, belonging to American Academy of Fine Arts for address by Gulian C. Verplanck 1825.

118

WILBUR, HERVEY

Congregational clergyman; born 1787, died 1852.

Bust, facing to left. Rect. H. 3½; W. $2\frac{13}{16}$, surrounded by double line. Inscription: (left) *Metcalf pinxt.* (right) *Durand Sc. / Rev. Hervy Wilbur, A.M. /*

I. India proof, before any inscription or surrounding line.

II. India proof, as described.

III. Inscription changed to: (left) *Metcalf pinxt. & Pubd.* (right) *Durand sc.* (below) vignette, two books, one entitled "*Reference Bible,*" sheet of paper and a pen / *Rev. Hervey Wilbur, A.M.*

119

WILLIAMSON, HUGH

Author; born 1735, died 1819.

Bust, ¾ to right. Rect. H. $4\frac{13}{16}$; W. 3⅞,

surrounded by line, single top and left, double right and bottom. Inscription: (left) *Painted by J. Trumbull.* (right) *Engraved by A. B. Durand. / Hugh Williamson, M.D. LL.D.*

Engraved for "Memoir of Hugh Williamson by D. Hosack."

120

WOLCOTT, OLIVER

Statesman; born 1760, died 1833.

Bust, to left. Rect. H. 8¼; W. 7. Inscription: (centre) *Engraved by A. B. Durand, / New York. / His Excellency Oliver Wolcott, / Governor of the State of Connecticut. / From an original picture painted by Sully, in the possession of / William Gracie, Esqr.*

Engraved in 1820.

121

WOOLSEY, ELIJAH

Bust, nearly full face. Vig. H. 4⅝; W. 3¾. Inscription: (left) *Paradise pt.* (right) *Durand sc. / Rev. Elijah Woolsey.*

EARLY AND APPRENTICE WORK.

For other work of this class see Nos. 5, 33 37, 42, 58, 94, 107, 114.

122

ORIGINAL DESIGN

Woman seated beneath two trees, cattle in the distance. Rect. H. 2¼; W. 1⅞. Engraved in imitation of etching.

123

GROUP

At left a young man standing, holding a musket; in centre, an old man seated, another man standing behind chair; at right a figure of a man, partly showing, leaning on staff. Rect. H. $4\frac{3}{16}$; W. 2¾.

124

PINDER OF WAKEFIELD

At left foreground, man and woman standing with arms linked, at right three figures partly hidden by bush; in right background a house, clump of trees and church tower

showing above. Rect. H. 4¼; W. 2¾. *Pinder of Wakefield.*

Engraved at the age of fifteen.

125

PLANTATION SCENE

At left, in foreground, two men standing, one holding dog by collar, the face of a third man showing in the rear; at right a group of negroes dancing in a circle.

Rect. H. 3⅜; W. 2⅜.

126

A CAT

Cat in the foreground, house and fence in background. Rect. H. $2\frac{1}{16}$; W. $2\frac{11}{16}$. Engraved in imitation of etching.

127

CHINESE AGRICULTURAL SCENES

Eight sections on one plate, showing implements of agriculture and method of irrigation. Rect. H. $8\frac{11}{16}$; W. 7. Inscription: (right) *P. Maverick sc. / Agriculture*

128

MUSICAL INSTRUMENTS

Nine instruments, and in centre a Chinese man playing. Rect. H. $8\frac{5}{16}$; W. 6¼. Inscription: (right) *P. Maverick sc. / Musical Instruments. Plate II.*

129

GREEK TOMB

Three sections, upper one showing ground view of ruin; middle, ground plan; lower, entrance. Inscription over door.

Rect. H. 8⅞; W. $6\frac{9}{16}$.

130

SEPULCHRE OF JESUS CHRIST

Plate showing ground *Plan of the Church of the Holy Sepulchre*, three views of the Sepulchre, and one of Calvary. Rect. H. 6¾; W. 8¼. Inscription: (left) P. Maverick sc. *Sepulchre of Jesus Christ. Plate II.*

131

ROMAN TRIREME

Broadside view, sails set. Rect. H. 6⅜; W. 8⅞.

132

ROMAN TRIREME

Three sections on one plate. *No. 1*, Cross section; *No. 2*, Bow; *No. 3*, Stern, below, a scale.

133

NOAH'S ARK

Six sections on one plate. *No. 1*, Framework; *No. 2, Plan of the 2nd story; No. 3,*

Elevation; No. 4, Section; No. 5 & No. 6, Stalls for cattle. Rect. H. 8⅝; W. 6⅝. Inscription: (left) *P. Maverick, sc. / Construction of Noah's Ark.*

134

EGYPTIAN WHEAT

An ear of wheat. Rect. H. 8⅛; W. 6⅝. Inscription: (upper right corner) *Fragment No.* (below) *Species of Egyptian Wheat.*

135

THE LOCUST

Seven sections on one plate, five being engravings from antique gems. Rect. H. $7\frac{15}{16}$; W. $6\frac{3}{16}$. Inscription: (upper right corner) *Fragment No. XLIV., p.* (below) *The Locust.*

136

SYRIAN ANIMALS

Six varieties shown on one plate. Rect. H. $7\frac{11}{16}$; W. 6½. Inscription: (right) *P. Maverick sct.* (below) *Syrian Animals.*

137

THE OSTRICH

Two birds, giving front and back views. Rect. H. 7½; W. $6\frac{3}{16}$. Inscription: (right) *P. Maverick sc.* (below) *The Ostrich.*

138

CHERUBIM

Four Cherubim on one plate. Engraved in stipple. Rect. H. 7⅞ ; W. 6⅝. Inscription : *Cherubim from Calmet.*

139

TITLE FOR DRAWING BOOK

Draped female figure, seated, left foot extended, right hand holding pencil, left, palette and brushes ; to right of figure three cupids hover around slab bearing inscription : *Cipriani's / Rudiments / of / Drawing. / Engraved for / & Published by / P. Maverick / New York.*

Rect. H. 7⅛ ; W. 10$\frac{11}{16}$. Engraved in stipple.

140

PLATE FOR DRAWING BOOK

Three cupids, half length. Engraved in stipple.

Rect. H. 7¼ ; W. 11.

141

PLATE FOR DRAWING BOOK

Three heads, an old man and two young women. Engraved in stipple.

Rect. H. 7¼ ; W. 10$\frac{15}{16}$; left, *G. B. Cipriani del.*

142

PLATE FOR DRAWING BOOK

Nude male figure, seated, feet crossed and extended to left, left hand holding tablet in lap.

Rect. H. 6½; W. 9½. Etched copy of engraving for drawing book.

143

THE ARABIAN NIGHTS

Three plates. Rect. H. 5; W. 3¾.

a. Sinbad and the Old Man of the Sea.
b. The Story of Zobeide.
c. The History of Camalalzaman and of Badoura.

144

OLD PAT

Bust, face slightly to left. Vig. H. 4; W. 3⅞. Inscription at left, Painted by S. T. Waldo; right, Eng. by A. B. Durand.

This was the first plate engraved by Durand direct from a painting. The original is called "A Beggar with a Bone," and is in the Boston Athenæum.

145

SHAKESPEARE'S PLAYS, ILLUSTRATIONS TO

Published by Durell, New York.

Six plates. Rect. H. 4⅜; W. 2⅝. *Eng. by P. Maverick & Durand,* being copies from English plates.

a. Hamlet	Drawn by	Loutherbourg
b. King Lear		
c. Othello	"	" Thurston
d. Pericles	"	" R. K. Porter
e. Cymbeline	"	" J. Thurston
f. Romeo and Juliet	"	" Uwins

146

SCOTT'S POETICAL WORKS, ILLUSTRATIONS TO

Six volumes containing frontispieces, and vignettes on engraved titles. The title reads: *The / Poetical Works / of / Walter Scott, Esq. / Illustrated with Engravings / from the designs of / Richard Westall, Esq. R.A./ . . . /* (vignette) *New York, / Published by James Eastburn & Co. / 1819. /*

Frontispieces, H. 3½; W. 2½; vignettes H. 2; W. 2⅜.

a. Vol. I. *Lay of the Last Minstrel . . . Canto V. Stan. XXV.*
(left) *R. Westall R. A. del.* (right) *P. Maverick & Durand sc.*

b. " Vignette
(left) *Westall del.* (right) *P. Maverick & Durand sc.*

c. Vol. II. *Helvellyn.*
(left) *Drawn by Richd. Westall. R. A.* (right) *Engd. by P. Maverick & Durand.*

d. " Vignette, *Don Roderick Stan. XXIII.* (left) *R. Westall, R. A. Del.* (right) *P. Maverick & Durand sc.*

e. Vol. III. *Marmion. Canto I. Stan. XXVIII.* (left) *R. Westall R. A. del.* (right) *P. Maverick & Durand sc.*

f. " Vignette, *Leyden.*
(right) *P. Maverick & Durand sc.*

g. Vol. IV. *Lady of the Lake. Canto II. Stan. VI.*
(left) *Drawn by Richd. Westall, R.A.* (right) *Engd. by P. Maverick & Durand.*

h. " Vignette; (right) *P. Maverick & Durand sc.*

i. Vol. V. *Rokeby. Canto IV. Stan. XIV.*
(left) *Stothard del.* (right) *P. Maverick & Durand sc.*

k. " Vignette; (right) *P. Maverick & Durand sc.*

l. Vol. VI. *Lord of the Isles. Canto V. Stan. XXX.*
(left) *Westall pinxt.* (right) *P. Maverick & Durand sc.*

m. " Vignette; (left) *R. Westall del.* (right) *P. Maverick & Durand sc.*

For Portrait of Scott included in this publication see No. 98.

147

YOUNG'S NIGHT THOUGHTS, ILLUSTRATIONS TO

Night. I. Rect. H. $3\frac{13}{16}$; W. $2\frac{5}{8}$. Inscription: (left) *Drawn by T. Uwins* (right) *Eng. by P. Maverick & Durand*

148

COWPER'S POEMS, ILLUSTRATIONS TO

Engraved by *P. Maverick & Durand.* These plates are copies of English engravings by Edward Portbury and J. H. Robinson from designs by Westall.

a. *On His Mother's Picture,* Vig. H. 3; W. $2\frac{15}{16}$.

b. *The Rose.* Rect. H. $3\frac{1}{8}$; W. $2\frac{7}{16}$.

c. *The Lily and the Rose.* Vig. H. $2\frac{3}{4}$; W. $2\frac{5}{8}$.

149

AKENSIDE'S PLEASURES OF IMAGINATION, ILLUSTRATION TO

Rect. H. $3\frac{3}{16}$; W. $2\frac{3}{8}$. Inscription: (left) *P. Maverick, Durand & Co. sc.* / line of verse . . / *Pleasures of Imagination Book.* . . . *Line.* . . .

150

THOMSON'S SEASONS, ILLUSTRATIONS TO

Rect. H. 3½ ; W. 2½ ; *P. Maverick, Durand & Co. sc.*

a. *Autumn* The Gleaners, *line 165.*

b. *Winter* The death of the horse, *line 398.*

151

BYRON'S WORKS, ILLUSTRATIONS TO

Four volumes with frontispieces, and vignettes on engraved titles. The title page reads : *The Works / of the / Right Honorable / Lord Byron. / . . . /* (vignette with verse below) *New York, Published by W. B. Gilley, No 92 Broadway.* Vol. II. was published by *E. Duyckinck & G. Long.*

a. Vol. I. *Childe Harold. Canto II. Stanza LXI.*
Circular in ornamental border, H. $4\frac{13}{16}$; W. 3¼ ; (left) *Corbould del ;* (right) *P. Maverick, Durand & Co. sc.*

b. " *Childe Harold.* Vignette H. 2⅛ ; W. $2\frac{7}{16}$; (left) *Corbould del.* (right) *P. Maverick, Durand & Co.*

c. Vol. II. *The Corsair. Canto. 2, Line 1042.* Rect. H. 2¾; W. $2.\frac{1}{16}$; (left) *Drawn*

by R. Westall R. A. (right) *Eng. by A. B. Durand*

d. " *The Bride of Abydos. Canto 1, Stanza 12.* Vignette H. $2\frac{5}{16}$; W. $1\frac{7}{8}$; (left) *Westall del* (right) *Durand sc.*

e. Vol. III. *Siege of Corinth, Line 550.* Circular in ornamental border, H. $4\frac{5}{8}$; W. $2\frac{7}{8}$; (left) *H. Corbould del;* (right) *P. Maverick, Durand & Co.*

f. " *Prisoner of Chillon* Vignette H. $2\frac{1}{16}$; W. $2\frac{3}{16}$; (left) *H. Corbould del.* (right) *P. Maverick, Durand & Co.*

g. Vol. IV. *Byron's Poems. Poem 20, l. 9.* Circular in ornamental border, H. $4\frac{3}{8}$; W. $3\frac{13}{16}$, (left) *P. Maverick, Durand & Co. sc.*

h. " *Hebrew Melodies, Destruction of Sennacherib.* Vignette H. $2\frac{1}{2}$; W. $2\frac{1}{2}$ (left) *Corbould del* (right) *P. Maverick, Durand & Co.*

For portrait of Byron issued with this Edition see No. 16.

152

THEODORE CLARK, BUSINESS CARD

Figure of Justice standing by pedestal on which is inscribed: *Theodore Clark / Hat Maker, / Corner of Chatham & / Pearl Streets. / New York.*

Vig. H. $4\frac{1}{16}$; W. $4\frac{3}{8}$ (below) *P. Maverick Durand & Co. sc.*

153

IVES & WHITE, BUSINESS CARD

Patent / Water Proof.

Beehive on pedestal on which is inscribed, *Ives & White / 150 / Water Street. / New York* (below) *P. Maverick, Durand & Co.* Vig. H. 3½ ; W. 2¾.

154

ANDREW MAVERICK, BUSINESS CARD

Figure of Hope, in skiff with anchor, (above, at left) *J'espère d'avoir Succés*, (right) *P. Maverick & Durand Engravers* (below) *Andrew Maverick, / Copper Plate Printer / 21 Liberty Street New York. / /*

155

MILTON'S PARADISE LOST

Drawn by Richard Westall, R. A. Engraved by A. B. Durand

a. *Book III. l. 667.* Two Seraphs. Vig. H. $2\frac{15}{16}$; W. 2⅛, after plate by Chas. Heath.

b. *Book. X. l. 940* Adam and Eve. Vig. H. 2½ ; W. $2\frac{11}{16}$, after plate by W. Finden.

156

ELIZABETH, OR THE EXILES OF SIBERIA

By Madame Cottin.

a. Frontispiece. Rect. H. 3; W. 2¼.

b. Vig. on title, H. 2⅝; W. 2¼.

157

CAMPBELL'S PLEASURES OF HOPE

A girl seated on cliff. Rect. H. $3\frac{1}{16}$; W. $2\frac{5}{16}$, (left) *Drawn by R. Westall R. A.* (right) *Engrav'd by A. B. Durand* (two lines of verse).

A copy of plate by Chas. Heath.

158

THE TRAVELER

Man with staff standing by trunk of tree. Rect. H. 3; W. $2\frac{5}{16}$, surrounded by double line. Inscription: (left) *Westall del.* (right) *Durand sc. / The Traveler.*

159

BEATTIE'S MINSTREL

A youth seated beneath a tree. Rect. H. 3; W. 2¼; (left) *Painted by R. Cook* (right) *Engraved by A. B. Durand* (two lines of verse), *Minstrel page 15.*

160

MOSES ON MT. SINAI RECEIVING COMMANDMENTS

Vig. H. $3\frac{1}{16}$; W. $2\frac{3}{8}$, (left) *Westall del.* (right) *Durand sc.* (below) *New York, / Published by Henry I. Megarey.*

161

RURAL HOURS

a. Title, *Rural Hours / a poem* / vignette H. $2\frac{1}{4}$ W. $2\frac{3}{4}$, (two lines of verse), *Design'd by G. Furman, Engraved by A. B. Durand*

b. Spring; Yoke of oxen by plow. Vig. H. $2\frac{1}{4}$; W. $2\frac{3}{4}$. *Design'd by G. Furman, Engraved by A. B. Durand*

c. Summer. Vig. H. $2\frac{5}{8}$; W. $2\frac{5}{16}$, (two lines of verse), *Drawn by R. Westall R. A., Engraved by A. B. Durand* This plate is a copy of an engraving by W. Finden for Falconer's Shipwreck.

d. Autumn. Vig. H. $2\frac{1}{4}$; W. $2\frac{5}{8}$, *Drawn by G. Furman, Engraved by A. B. Durand*

e. Winter. Vig. H. $2\frac{5}{8}$; W. $2\frac{1}{2}$, *Drawn by G. Furman Engraved by A. B. Durand*

162

YAMOYDEN, ILLUSTRATIONS TO

By J. W. Eastburn, New York, 1820.

a. Frontispiece. Rect. H. $4\frac{13}{16}$; W. $3\frac{3}{16}$, (left) *Drawn by J. Neilson.* (right) *Eng.*

by A. B. Durand. / Seat of King Philip.
b. Engraved title ; *Yamoyden/A Tale of/The Wars of King Philip.* Vignette, H. 2⅜ ; W. 3, (left) *Neilson del.* (right) *Durand sc.*

163

COOKE, GEORGE FREDERICK

Monument to the memory of.

Pedestal surmounted by an urn. H. $9\frac{13}{16}$; W. 7¼. Inscription on face : *Erected / to / the Memory / of / George Frederick Cooke / by / Edmund Kean / of / the / Theatre Royal Drury Lane / 1821, / Three Kingdoms claim his birth, / Both Hemispheres pronounce his worth. / Fecerunt W. & J. Frazee* (below) *Drawn & Engraved by A. B. Durand from the Original in St. Paul's Churchyard, built by W. & J. Frazee / New York. Published by Wm. S. Griffen & Wm. B. Acock, June 1821. / Copy Right secured.*

164

MONTICELLO

Front view of house, trees to right and left. Rect. H. $4\frac{1}{16}$; W. 6, surrounded by line. Inscription : (centre) *Durand sc. / Sketch of Mr. Jefferson's Seat, Monticello.*

165

APOLLO BELVIDERE

Statue, H. 6¾. Inscription: (right) *Durand sc.* (below) ΑΠΟΛΛΩΝ

Engraved for address before the American Academy of Fine Arts, by Robert Ray, New York, Nov. 17th, 1825.

166

RUTGERS MEDICAL COLLEGE

Front view of four-story building.

H. 4½; W. 3. Inscription: (left) *I. Evers del. / Rutgers Medical College. / Instituted Octr. 26th 1826.*

Engraved for the inaugural address of Dr. Hosack.

167

WEST POINT FOUNDRY, BUSINESS CARD

A side view of the foundry, below a machine for boring cannon, on face of which is *West Point Foundery.*

Engraved from a drawing by Dr. Neilson.

168

J. WILSON, BUSINESS CARD

Arms of the State of New York, below which is engraved *J. Wilson's / Improved, Best, / Elastic, Beaver Hat. / Broadway 160*

New York. / *N. B.* . . / . . . / . . . / below, view from the Battery. *A. B. Durand sc.*
Original design.

169

NEW YORK HISTORICAL SOCIETY, CERTIFICATE OF

The Half Moon in middle foreground, the Palisades in background, Indians in a canoe paddling towards the ship.

Vig. H. 5; W. 6⅞. Inscription: (above) *The Arrival of Henry Hudson on the 4th Septr. 1609* (below, at left) *L. Simond del.* (right) *A. B. Durand sc.*

170

TYPOGRAPHICAL SOCIETY, CERTIFICATE OF

Vig. H. 5¼; W. 9¾.

In centre a printing press, above which is eagle with outstretched wings, bearing in talons a medallion portrait of Franklin; allegorical figures typifying, at right, light and independence; at left, ignorance and bondage.

Original design by Durand.

171

BIBLE SOCIETY, CERTIFICATE OF

Oval, H. 4; W. 7⅛ (left) *G. Miller del.* (right) *A. B. Durand sc.*

In centre on flat rock, a printing press by which are two figures distributing Bibles and tracts to all nations of the earth.

172

BALL TICKET

H. 3; W. $4\frac{1}{16}$.

Annual Caledonian Ball.

Three figures in Highland costume, between two columns. On left column, *Bannockburn*, on right, *Luncarty*, (left) *A. del* (right) *A. B. Durand sc.*

I. Trial proof on India before lettering.

II. As described, on India.

This ticket, as well as No. 173, was designed by John Allan, the Scottish-American bibliophile.

173

BALL TICKET

H. $2\frac{3}{4}$; W. $4\frac{1}{4}$.

Ladies Ticket / of Admission to the / Annual Caledonian / Ball. / (two lines) *A. del. A. B. Durand sc.*

India proof.

174

ERIE CANAL CELEBRATION

Above, in circle, $1\frac{9}{16}$ in diameter, Pan and Neptune, inscribed above, *Alliance of Neptune*

and Pan, below, *Union of Erie with the Atlantic.*

Below, the invitation, reading, *The Corporation of the / City of* (vignette, arms of New York) *N. York / Invite. . . . to participate with them in the Celebration on the Completion of / the Erie Canal, to meet at the City Hall on . . . the / . . . day of . . . at . . . o'clock, and proceed / with them in the Steam Boat to Sandy Hook. / Grand Canal Commenced 4th July, 1817. Completed 26th October 1825. / Durand & Wright.*

175

LECTURE TICKET

Medallion, $2\frac{3}{16}$ in diameter. Juno seated; inscribed, IVNONI LVCINAE. Below: *Engraved by A B Durand* / (two lines of Latin) / *University of the State of N. York / Obstetrics / and the / Diseases of Women & Children / By John W. Francis M.D. & P. / For* . . . No. . . *Session of 182.* . . .

176

AMERICAN ECLIPSE

Stable boy at left, holding horse by bridle. Vig. H. 4⅝; W. 7. Inscription: (left) *Painted by A. Fisher*, (right) *Eng by A. B. Durand 1824 / American Eclipse / From*

the Original Painting the Property of Charles Henry Hall Esqr. of N. York.

177

LADY LIGHTFOOT

Mare and foal in foreground.

Rect. H. $3\frac{3}{16}$; W. $5\frac{5}{8}$. Inscription: (left) *Wm Eiffe Pinxt.* (right) *A. B. Durand Scpt / Lady Lightfoot / Owned by Charles Henry Hall / Engraved by his order for the American Turf Register & Sporting Magazine.*

BANK NOTE VIGNETTES

178

SPECIMEN SHEET

H. 16⅝; W. $12\frac{7}{16}$. *Specimen of Bank Note Engraving / By A. B. & C. Durand, Wright & Co. / New York July 1827* Styles of lathe-work, vignettes, and lettering. In lathe-work borders are portraits of Lafayette, Sir Walter Raleigh, John Jay, Patrick Henry, Jefferson, Washington, John Adams, Franklin, Hamilton, Elias Boudinot, and Fenelon. Among the vignettes there are of Washington two classical and one equestrian statues, one equestrian portrait, one bust on pedestal at right of figure of Justice, and one medallion portrait supported by figure of Justice; of Franklin, a full-length portrait seated.

179

GEORGE WASHINGTON

Full-length statue in uniform, left hand resting on broken pillar. H. $2\frac{3}{16}$; W. 1⅛. After Houdin.

180

GEORGE WASHINGTON

Full-length classical statue, draped; left hand supporting bundle of arrows. H. $2\frac{1}{16}$; W. $\frac{15}{16}$.

181

GEORGE WASHINGTON

Full-length statue in robes, holding scroll in right hand. H. $2\frac{5}{16}$; W. $\frac{15}{16}$.

182

LAFAYETTE

Full length, in great coat, right hand holding hat and cane, H. $2\frac{7}{16}$; W. $1\frac{3}{16}$. After Ary Scheffer.

183

BENJAMIN FRANKLIN

Bust in frame, H. $1\frac{1}{16}$; W. $\frac{15}{16}$. After portrait by Duplessis. Oval lathe-work above and below.

184

PORTRAIT

Bust in frame, H. $1\frac{1}{16}$; W. $\frac{15}{16}$.

185

RAILWAY CUT

H. 1⅜; W. ⅞.

186

BALTIMORE BATTLE MONUMENT

H. 2¾; W. ⅞.

187

INDIAN'S HEAD

In lathe-work frame, H. $2\frac{11}{16}$; W. 1.

188

ARMS OF NEW YORK CITY

At left an Indian seated, at right a sailor seated on cannon. H. 1½; W. 2⅞.

189

ARMS OF LOUISIANA

Supported at left by figure of Liberty, at right by Indian seated. H. $1\frac{5}{16}$; W. 2¼.

160

SHIELD

Bearing arms of the 13 original States and shield of the United States, with eagle; at left a figure of Liberty seated. H. 1⅛; W. $2\frac{3}{16}$.

191

TWO FEMALE FIGURES

Typifying Agriculture and Liberty H. 1⅞; W. 2.

192

HEAD OF INFANT BACCHUS

After Stothard. H. ⅞; W. $\frac{15}{16}$.

193

FEMALE FIGURE

Representing Commerce, seated on a chest, balance in left hand.

At right a horse and dray, and a man handling cases; a schooner in background. H. 1¼; W. 2¼.

194

SHIELD

Bearing arm holding a hammer, supported at left by figure of Minerva, at right by Justice. H. 1¼; W. 2¾. *A. B. Durand*

195

SHIELD

(Blank) supported by figures of Agriculture and Plenty, H. $1\frac{3}{16}$; W. 2½.

196

LATHE-WORK OVAL AS SHIELD

Supported by figures of Ceres and Liberty. H. 1⅜; W. 2½.

197

HEBE

Seated, left hand resting on urn, pouring drink for eagle.
H. $1\frac{3}{16}$; W. $2\frac{5}{16}$.

198

HEBE

Seated, offering cup to eagle.
H. 1⅛; W. $2\frac{3}{16}$. *A. B. Durand*

199

FIGURE

Representing Mechanics, seated, left arm resting on cog-wheel. H. 1⅜; W. 2⅜.

200

FIGURE

Representing Chemistry, seated by still.
H. 1¼; W. $2\frac{3}{16}$.

201

COW-HERD

Seated on a stump, cattle at right. H. 1¼ W. 2¼.

202

EAGLE

With outspread wings on rock surrounded by water. H. $1\frac{7}{16}$; W. $2\frac{7}{8}$. (left) *H. Inman del.* (right) *A. B. Durand sc.*

203

ANGEL AND CUPID

Lifting curtain from shield bearing an eagle with wings out-spread, standing on a globe. H. $1\frac{5}{8}$; W. $2\frac{9}{16}$.

204

PEACE

Seated, holding an olive branch in right hand, left hand around an eagle in lap; ships in left background. H. $1\frac{7}{16}$; W. $2\frac{3}{16}$.

205

CERES

Seated, a sickle in the right hand, left hand resting on sheaf of wheat. H. $1\frac{3}{8}$; W. $2\frac{1}{4}$.

206

MALE FIGURE

Seated, at right an anvil, cog-wheel, etc.; at left, in background, a ship. H. $1\frac{1}{2}$; W. $2\frac{1}{4}$.

207

FEMALE FIGURE

Left arm resting on short column, in left background a stone bridge, over which stage coach is passing. H. $1\frac{5}{16}$; W. $2\frac{1}{4}$.

208

JUPITER

Reclining on cloud, eagle at left. H. $1\frac{5}{16}$; W. $2\frac{3}{8}$.

209

JUPITER

Riding on back of eagle, a cupid on each side. H. $1\frac{7}{8}$; W. $2\frac{11}{16}$. (right) *A. B. Durand*

210

SHIELD OF UNITED STATES

Draped with American flag, supported at left by female figure, at right by eagle. H. $1\frac{5}{8}$; W. $2\frac{1}{2}$.

ENGRAVINGS FOR ANNUALS

211

THE GHOST OF DARIUS

Rect. H. 3⅞; W. 3. Inscription: (left) *Painted by Henry Inman.* (below) *The Ghost of Darius*

India proof.

212

THE WIFE

Rect. H. 3$\frac{11}{16}$; W. 3. Inscription: (left) *Painted by S. F. B. Morse* (right) *Eng. by A. B. Durand,* (below) *The Wife.*

India proof.

213

SISTERS

Rect. H. 2$\frac{15}{16}$; W. 3$\frac{13}{16}$. Inscription: (left) *Painted by S. F. B. Morse.* (right) *Engraved by A. B. Durand* (below) *Sisters*

214

THE DYING GREEK

Rect. H. 3; W. 3⅞. Inscription: (left) *Painted by Robert W. Weir.* (right) *En-*

graved by A. B. Durand. (below) *The Dying Greek.*

India proof.

Engraved for the Talisman.

215

GREEK BOY

Portrait of Evangelides, a student at Columbia College. Rect. H. 3½; W. 2 1/16. Inscription: (left) *Painted by Robt. W. Weir.* (right) *Engraved by A. B. Durand. / Greek Boy / . . .* 2 lines *. . . / From the Original Painting in the possession of Saml. Ward Esq. / Printed by J. R. Burton.*

India proof.

216

GREEK LOVERS

Rect. H. 3⅝; W. 2¾. Ins. at left: *Painted by Robt. W. Weir,* (right) *Eng. by A. B. Durand / Greek Lovers.*

India proof.

Engraved for "The Atlantic Souvenir," 1825. Also used in "The Lady's Cabinet Album," N. Y., 1834.

217

GIPSEYING PARTY

Rect. H. 3 1/16; W. 4 9/16. Ins. (left) *Painted by C. R. Leslie* (right) *Engraved by A. B. Durand /Gipseying Party. /From the origi-*

nal Picture in the possession of Rob. Donaldson, Esq., New York.

I. Trial proof, figures in outline.

II. India proof as described.

218

ANNE PAGE, SLENDER AND SHALLOW

Rect. H. $2\frac{13}{16}$; W. $3\frac{1}{16}$, surrounded by double line. Ins. (left) *Painted by C. R. Leslie,* (right) *Eng. on steel by A. B. Durand / Anne Page, Slender & Shallow. / Carey, Lea & Carey, Philadelphia, 1828.*

India proof.

Engraved for "The Atlantic Souvenir" for 1828. At the time this plate was engraved the painting was owned by Philip Hone; it is now in the possession of the Lenox Library.

219

THE DULL LECTURE

Rect. H. $2\frac{13}{16}$; W. $3\frac{9}{16}$, surrounded by double line. Ins. at left: *Painted by G. S. Newton* (right) *Eng. on Steel by A. B. Durand / The Dull Lecture / Carey, Lea & Carey, Philadelphia, 1828.*

India proof.

Engraved as frontispiece to "Atlantic Sou-

venir" for 1828. Also used in the "Lady's Cabinet Album" for 1834. Original picture in the Lenox Library, owned when engraved by Philip Hone.

220

THE POWER OF LOVE

Rect. H. $3\frac{11}{16}$; W. $2\frac{11}{16}$, surrounded by double line. Inscription: *The Power of Love / Engraved by A. B. Durand from a beautiful Antique Painting in the possession of Mr. Paff of New York. / Carey, Lea, & Carey, Philad., 1829.*

India Proof.

Engraved for the Atlantic Souvenir, 1829.

221

THE SISTERS

Rect. H. $3\frac{3}{4}$; W. $2\frac{3}{4}$, surrounded by line. Inscription: (left) *Painted by Henry Inman* (right) *Engraved by A. B. Durand / The Sisters.*

222

TITLE PAGE

On the same plate with No. 221; *Atlantic / Souvenir* (at bottom) *Carey, Lea & Carey, Philad. 1829,* Rect. H. $3\frac{7}{8}$; W. $2\frac{3}{4}$, surrounded by line (below) *Drawn & Engraved by A. B. Durand.*

India proof.

223

THE DUCHESS AND SANCHO PANZA

Rect. H. $3\frac{1}{16}$; W. 4. Inscription: (left) *Painted by C. R. Leslie* (right) *Eng. by A. B. Durand*

India proof before the name.

Engraved for the Atlantic Souvenir, 1832.

224

THE BRIDE OF LAMMERMOOR

Rect. H. $3\frac{1}{2}$; W. $4\frac{5}{16}$. Inscription: (left) *Painted by Henry Inman* (right) *Engraved by A. B. Durand / The Bride of Lammermoor.*

I. India proof before any inscription.

II. India proof as described.

225

THE WHITE PLUME

Rect. H. $4\frac{1}{2}$; W. $3\frac{3}{8}$. Inscription: (left) *Painted by Chas. Ingham* (right) *Engraved by A. B. Durand / The White Plume / New York Published by Monson Bancroft 389 Broadway.*

I. India proof before any inscription.

II. On India as described.

This plate is a portrait of Miss Jane Riker Lawrence, afterwards Mrs. Benj. F. Lee.

226

ABANDONED

Rect. H. 3; W. $4\frac{1}{16}$. Inscription (left) *Vigueron Pt.* (right) *A. B. Durand sc. / Alas! that it should ever have been born! / Published by Wright & Owen, New York.*

227

NEW YORK MIRROR, ENGRAVED TITLE

H. $9\frac{15}{16}$; W. $7\frac{13}{16}$. Inscription: *The / New York Mirror: / A Weekly Journal, / Devoted to Literature and the Fine Arts. / Embellished with Engravings and Music* (vignette H. $4\frac{1}{8}$; W. $6\frac{1}{8}$) (left) *Drawn by R. W. Weir,* (right) *Eng. by A. B. Durand / Volume IX. / New York: / 1831.*

India proof.

LANDSCAPES

Six plates engraved in 1830 for Part I. of what was projected as a serial publication called American Landscape, to contain plates of American scenery. William Cullen Bryant wrote the prospectus and descriptive text. Only one number was issued. These plates were afterwards issued with the New York Mirror, being enclosed in ornamental borders and inscriptions changed from; *Published by Elam Bliss,* etc., to, *Engraved for the New York Mirror.*

228

WINNIPISEOGEE LAKE

Rect. H. $4\frac{1}{16}$; W. $5\frac{3}{8}$. Inscription: (left) *Painted by T. Cole* (right) *Eng. by A. B. Durand / Winnipiseogee Lake. / Published by Elam Bliss, New York / Printed by Wade*

India proof.

229

FORT PUTNAM

Rect. H. $4\frac{1}{2}$; W. $6\frac{1}{16}$. Inscription: (left) *Painted by Robt. W. Weir* (right) *Etched by . by J. Smillie, finished by A. B. Durand / Fort Putnam. / Published by Elam Bliss New York / Printed by Wade*

India proof.

230

CATSKILL MOUNTAINS

Rect. H. $4\frac{7}{16}$; W. $5\frac{15}{16}$. Inscription: *Painted & Engraved by A. B. Durand / Catskill Mountains / Published by Elam Bliss New York / Printed by Wade.*

I. Unfinished trial proof on India.

II. India proof as described.

231

DELAWARE WATER GAP

Rect. H. $4\frac{3}{8}$; W. 6. Inscription: *Drawn & Engraved by A. B. Durand / Delaware*

Water-Gap. / Published by Elam Bliss New York.

I. Unfinished trial proof on India. Inscription reading; (left) *Painted & etched* (right) *by A. B. Durand.*

II. India proof as described.

232

WEEHAWKEN

Rect. H. $4\frac{9}{16}$; W. $5\frac{15}{16}$. Inscription: (left) *Painted by W. J. Bennett* (right) *Engraved by A. B. Durand / Weehawken / Published by Elam Bliss New York / Printed by Wade*

I. Unfinished trial proof on India.

II. Trial proof, some additional work.

III. India proof as described.

233

FALLS OF THE SAWKILL

Rect. H. $6\frac{1}{16}$; W. $4\frac{7}{16}$. Inscription: (left) *Painted by W. J. Bennett* (right) *Engraved by A. B. Durand / Falls of the Sawkill. / Published by Elam Bliss New York / Printed by Wade*

India proof.

LARGE PLATES

234

DECLARATION OF INDEPENDENCE

Rect. H. $29\frac{11}{16}$; W. $30\frac{1}{4}$. Inscription: (left) *Painted by John Trumbnll.* (centre) *Copy Right secured according to the Act of Congress Decr. 20th 1820.* (right) *Engraved by A. B. Durand.* (below) *The Declaration of Independence of the United States of America./ July 4th 1776.*

I. Etched state, figures in outline only. Inscription scratched, reading: (left) *J. Trumbull Esq. Pinxt.* (centre) *Copy Right Dec. 20th 1820* (right) *A. B. Durand Sculpt.* (below) *Declaration of Independence*

II. The figures on the right nearly finished.

III. Figures completed except as to wigs, neckcloths and stockings; the flag at right background in outline only.

IV. Papers on the table still in outline.

V. Finished proof. Inscription the same as in first state.

VI. Inscription changed to read as described.

Durand was commissioned by Trumbull to engrave this plate for the sum of $3,000. He

was engaged on it for three years, the plate being finished and published late in 1823. The original painting is now in the Trumbull Gallery at Yale College, New Haven. This painting was the original composition for the large picture in the rotunda of the Capitol at Washington.

235

KEY TO THE DECLARATION OF INDEPENDENCE

Heads in outline with numbers referring to facsimile signatures below.

236

MUSIDORA

Rect. H. 15⅝; W. 10$\frac{11}{16}$. Slightly draped full-length figure of a woman standing at edge of a stream, right hand resting on rock, face to right.

Inscription: *Designed & Engraved by A. B. Durand, New York 1825 / Musidora* / (3 lines of verse from *Thompson's Seasons*) / *Printed by Burton & Valentine, New York.*

237

ARIADNE

Nude figure lying at full length asleep; left arm thrown over head. In background trees at left and centre; at right a view of the shore and out to sea; hauled up on the beach is a

galley around which are grouped five figures; smoke is rising from fire beyond the edge of the hill.

Rect. H. $14\frac{3}{16}$; W. $17\frac{3}{4}$. Inscription: (at left) *Painted by J. Vanderlyn* (right) *Engraved by A. B. Durand. / Ariadne. / Published by A. B. Durand, Hodgson, Boys, & Graves, London, & Rittner & Goussil d Paris 1835* / Copyright . . . *1835 by A. B. Durand* . . . */ Printed by A. King.*

I. Etched state, figure in outline, no sky in right background. Inscription: in script (left) *J. Vanderlyn pt.* (right) *A. B. Durand Aq.*

II. Additional work in the background, the sky put in and some further work in the foreground, water along the horizon still white.

III. On India; engraved state; figure filled in; white line in distant water darkened; folds of drapery still in outline. Inscription at right changed to *A. B. Durand sc.*

IV. Additional dotted lines on figure, drapery completed and flowers and grass in the foreground worked up.

V. On India. Additional work throughout, blossoms of plant in left foreground filled in, shadows in light background deepened. The first proof printed by King.

VI. Inscription changed to : (left) *Painted by J. Vanderlyn* (right) *Eng. by A. B. Durand.* On India, King's sixth proof.

VII. With publication and copyright lines, and *Printed by A. King*, but before the name.

VIII. Open letter proof on India as described, signed by Durand.

The original painting is in the Gallery of the Pennsylvania Academy of the Fine Arts. Durand made copy in oil of the original painting, reducing to size of the engraved plate, and engraved from this copy.


SE ALTRUI
FARÒ LA PER-
FEZIONE, MA LA
PERFEZIONE NON
È VNA ALTRUI
GILLIS

CATALOGUE
OF AN EXHIBITION OF ENGRAVED PORTRAITS OF FRENCH AUTHORS TO THE CLOSE OF THE EIGHTEENTH CENTURY



AT THE GROLIER CLUB, TWENTY-NINE EAST THIRTY-SECOND STREET, NEW YORK, DECEMBER THE FIFTH TO DECEMBER THE TWENTY-EIGHTH, MDCCCXCV


THE DE VINNE PRESS

CATALOGUE

			BORN	DIED	PAINTER	ENGRAVER
1	ABAILARD	Pierre	1079	1142		
2	ALCUIN		725	804		
3	ALEMBERT	Jean le Rond d'	1717	1783	Houdon	St. Aubin
4	"	" "	1717	1783	A. Pujos	Dupin
5	AMYOT	Jacques	1513	1593		Gaultier
6	"	"	1513	1593		De Larmessin
7	ARNAULD	Antoine	1560	1619	P. de Champagne	Lud. Simonneau
8	"	"	1560	1619	"	Car. Simonneau
9	AUSONIUS	of Bordeaux	309	394		
10	BAIF	Giovanni Ant. de	1532	1589		
11	BAILEY	Jean Sylvain	1736	1793		
12	BALZAC	Jean Louis Guez de	1594	1655		Jac. Lubin
						Gaywood
13	BASNAGE	Jacques de B.	1653	1723		I. Ledeboer
14	BAYLE	Pierre	1647	1706		Petit
15	"	"	1647	1706		Michel

			BORN	DIED	PAINTER	ENGRAVER
16	BEAUCHATEAU	Fran. Chastelet de	1646	1665	Hans	Frosne
17	"	" " "	1646	1665		Desrochers
18	BEAUMARCHAIS	P. A. Caron de	1732	1799	Cochin	Hopwood
19	"	"	1732	1799	"	
20	BELLAY	Guillaume du	1491	1543		
21	BELLOY	Pierre Laurent de	1727	1775	Desrais	Le Beau
22	"	" " "	1727	1775		
23	BENSERADE	Isaac de	1612	1691		Edelinck
24	BERGERAC	Savinien Cyrano de	1620	1655		Desrochers
25	BERTRAND	de Moleville A. F.	1744	1817		A. Cardon
26	BEZA	Theodore de	1519	1605		Houston
27	"	"	1519	1605		
28	"	"	1519	1605		
29	"	"	1519	1605		
30	BIGNON	Jean Paul	1662	1743	H. Rigaud	S. Thomassin
31	BILLY	Jacques de	1530	1580		
32	BOILEAU-DESPREAUX	(Nicholas)	1636	1711	Fr. de Troye	L. Auber
33	" "	"	1636	1711	Girardon	St. Aubin
34	BOSSUET	Jacques Bénigne	1627	1704	H. Rigaud	F. Chereau
35	"	" "	1627	1704	"	C. Roy

			BORN	DIED	PAINTER	ENGRAVER
36	BOSSUET	Jacques Bénigne	1627	1704	H. Rigaud	Dupréel
37	"	" "	1627	1704		Grateloup
38	BOURDALOUE	Louis	1632	1704		F. E. Haid
39	"	"	1632	1704		
40	BOURSAULT	Edme de	1638	1701	Santerre	Sisco
41	BRANTOME	Pierre de Bourdeilles	1540	1614	P. D.	Pinssio
42	BRUYÈRE	Jean de la	1644	1696	St. Jean	B. Picart
						M. Van der Gucht
43	BUDÉ	Guillaume	1467	1540		Larmessin
44	"	"	1467	1540		
45	BUFFON	George-Louis Leclerc, comte de	1707	1788	P. Sauvage	St. Aubin
46	"	" " " "	1707	1788	Drouais	R. Hart
47	BUSSY-RABUTIN	Roger, comte de	1618	1693	Le Febvre	R. Gaillard
48	" "	" "	1618	1693		Syfang
49	CAMPISTRON	Jean Galbert de	1656	1737		Elvaux
50	CAUSSIN	Nicolas	1583	1651		Clouwet
51	CHAMFORT	Sébastien, R. N.	1741	1794		F. Courboin
52	CHAPELAIN	Jean	1595	1674	Nanteuil	Soliman
53	CHAPELLE	Claude, E. L.	1626	1686		Desrochers

			BORN	DIED	PAINTER	ENGRAVER
54	CHARRON	Pierre	1541	1603		P. Audouin
55	CHATEAUBRIAND	Fr. Aug. Vicomte de	1768	1848		
56	CHAULIEU	Guillaume A.	1639	1720		St. Aubin
57	CHÉNIER	André	1763	1794	T. Johannot	Baudran
58	CHÉNIER	Marie Joseph	1764	1811	Deveria	Dequevauviller
59	CLAUDE	Jean	1619	1687	Lorent	P. van Somer
60	COMMINES	Philippe de	1445	1509		
61	CONDILLAC	Étienne, B. de	1715	1780	P. Duval	A. Clement
62	"	" "	1715	1780	Baldrighi	Volpato
63	CONRART	Valentin	1603	1675		
64	CORNEILLE	Pierre	1606	1684	Lebrun	Pannier
65	"	"	1606	1684		A. Picart
66	"	"	1606	1684		
67	"	"	1606	1684		Jac. Lubin
68	CORNEILLE	Thomas	1625	1709		S. Thomassin
69	"	"	1625	1709	J. Jouvenet	Duflos
70	"	"	1625	1709		
71	COTIN	Charles	1604	1682		Cazenave
72	CRÉBILLON	Prosper Jolyot de	1674	1762	Aved	E. Fiquet
73	"	" "	1674	1762	La Tour	Moitte

			BORN	DIED	PAINTER	ENGRAVER
74	CRÉBILLON	Prosper Jolyot de	1674	1762	Le Moine	St. Aubin
75	CRÉBILLON FILS	Claude P. J. de	1707	1777		
76	DELILLE	l'Abbé Jacques	1738	1813	J. L. Monnier	J. Young
77	"	" "	1738	1813	A. Pajos	Lecerf
78	"	" "	1738	1813	Henard	Cheesman
79	DEMOUSTIER	Charles Albert	1760	1801	Deveria	C. Johannot
80	"	" "	1760	1801	Pajon fils	Tardieu
81	DESCARTES	René	1596	1650		Jac. Lubin
82	"	"	1596	1650		Grateloup
83	"	"	1596	1650		Larmessin
						J. Tangena
84	DESFONTAINES	Pierre Fr. Guyot	1685	1745	Togué	Schmidt
85	DESPORTES	Philippe	1546	1606		Larmessin
86	DESTOUCHES	Philippe H.	1680	1754	Choquet	Macret
87	DIDEROT	Denis	1713	1784	Binet	Le Beau
88	DORAT	Jean	1510	1588		Larmessin
89	"	Claude Joseph	1734	1780		Dupin
90	DRELINCOURT	Charles	1595	1669		Moncornet
91	DU BARTAS	Guillaume de Salluste	1544	1590		Larmessin

			BORN	DIED	PAINTER	ENGRAVER
92	DU BARTAS	Guillaume de Salluste	1544	1590		Gaucher
93	DUCANGE	Chas. du Fresne, Sieur	1610	1688		
94	DUCIS	Jean François	1733	1816		Corbould
95	DUCLOS	Chas. Pineau	1704	1772	La Tour	Duflos
96	"	" "	1704	1772	Cochin	
97	DULAURE	Jacques Ant.	1755	1835	Morin	Dequevauviller
98	DUPUY	Pierre	1582	1651		J. Lubin
99	DUPERRON	Jacques	1556	1618		Edelinck
100	EGINHARD		771	839	Dupré	Allais
101	FAYETTE	Marie M. P. de la Vergne Comtesse de la	1633	1693		Dequevauviller
102	"	"	1633	1693	Ferdinand	Fessard
103	FÉNÉLON	Fr. de Salignac, de la Mothe	1651	1715	J. Vivien	A. de St. Aubin
104	"	" " " "	1651	1715		Mentzel
105	"	" " " "	1651	1715		Desrochers
106	"	" " " "	1651	1715		St. Aubin
107	"	" " " "	1651	1715		Sargent
108	"	" " " "	1651	1715		Grateloup

			BORN	DIED	PAINTER	ENGRAVER
109	FLECHIER	Esprit	1632	1710	H. Rigaud	M. Lépicié
110	"	"	1632	1710	"	Desrochers
111	"	"	1632	1710	"	Bertonnier
112	FLORIAN	Jean P. de	1755	1794		Bonneville
						Ethiou
113	FONTENELLE	Bernard de	1657	1757		Desrochers
114	"	"	1657	1757		Bacheley
115	"	"	1657	1757		
116	FRÉRON	Élie Catherine	1719	1776	Cochin	Gaucher
117	FROISSART	Jean	1337	1410		Larmessin
118	GARNIER	(Robert)	1534	1590	Rabel	Mallery
119	GENLIS	Stephanie F. D. de St. Aubin	1746	1830	Massard	Porreau
120	"	" "	1746	1830	Staal	Regnault
121	GERSON	Jean Charlier de	1363	1429		Moncornet
122	GILBERT	Nicolas Joseph Laurent	1751	1780	Desenne	Leroux
123	GRAFFIGNY	Françoise	1695	1758		Levêque
124	GREGORY	of Tours	544	595		
125	GRESSET	Jean Baptiste Louis	1709	1777		Ethiou

			BORN	DIED	PAINTER	ENGRAVER
126	HARLEVILLE	Jean François Colin d'	1755	1806	Méhu	Dequevauviller
127	HARPE	Jean Fr. de la	1739	1803	Houdon	Barrois
128	"	"	1739	1803		Tardieu
129	HÉBERT	Jacques René	1755	1794		Peronard
131	HELVÉTIUS	Claude Adrien	1715	1771	Deveria	Chollet
132	"	" "	1715	1771	L. M. Vanloo	A. B. G.
133	"	" "	1715	1771	"	Hopwood
134	JEANNIN	Pierre	1540	1622		Jac. Lubin
135	JODELLE	Étienne	1532	1573		Ferdinand
136	JOINVILLE	Jean, sieur de	1224	1317	Chasselat	Vve Ethiou
137	JURIEU	Pierre	1637	1713		
138	LA FONTAINE	Jean de	1621	1695	H. Rigaud	Edelinck
139	"	"	1621	1695	"	Ficquet
140	"	"	1621	1695	"	Grateloup
141	LANGUET	Hubert	1518	1581		
142	LEGOUVE	Gabriel M. J. B.	1764	1812	Deveria	Larcher
143	LEMIERRE	Antoine Marin	1723	1793		
144	LENFANT	Jacques	1661	1728	A. Pesne	B. Picart

			BORN	DIED	PAINTER	ENGRAVER
145	LE SAGE	Alain René	1668	1747		Desrochers
146	LORET	Jean		1665		Nanteuil
147	MALEBRANCHE	Nicolas de	1638	1715		
148	MALHERBE	François de	1555	1628		Jac. Lubin
149	MARAT	Jean Paul	1744	1793		Duplessi-Bertaux
150	MARGUERITE	de Navarre	1492	1549	Janet	E. Radclyffe
151	MARIVAUX	Pierre C. de C. de	1688	1763		Miger
152	"	" " "	1688	1763	Garand	Chenu
153	MARMONTEL	Jean François	1723	1799	Choquet	Leroux
154	"	" "	1723	1799		Duchaine
155	MAROT	Clement	1495	1544		G. F. L. Debrie
156	"	"	1495	1544		Moncornet
157	MASSILLON	Jean Baptiste	1663	1742	Bouys	Bertonnier
158	MAYNARD	François	1582	1646		
159	MÉNAGE	Gilles	1613	1692	De Pilles	P. van Schuppen
160	MEUNG	Jean Clopinel de	1279			
161	MEZERAY	François Eudes de	1610	1683		Desrochers
162	MIRABEAU	Honoré G. Riquetti Comte de	1749	1791		Duplessis-Bertaux
163	MOLIÈRE	Jean Baptiste Poquelin	1622	1673	Sandoz	Desvacher

			BORN	DIED	PAINTER	ENGRAVER
164	MOLIÈRE	Jean Baptiste Poquelin	1622	1673	Sandoz	Desvacher
165	MONCRIF	François A. P. de	1687	1770	La Tour	Cathelin
166	MONTAIGNE	Michel E. de	1533	1592		Thos. de Leu
167	"	" "	1533	1592		N. Auroux
168	"	" "	1533	1592		St. Aubin
169	"	" "	1533	1592		Le Beau
170	MONTESQUIEU	Chas. de Secondat Baron	1689	1755	Marillier	Voyer
171	"	" " " "	1689	1755	Dassier	Benoist
172	"	" " " "	1689	1755		Grateloup
173	MONTLUC	Blaise de	1501	1577		Sergent
174	"	" "	1501	1577		
175	MORELLET	André	1727	1819	La Tour	Lefèvre
176	MORNAY	Philippe de Plessis	1549	1623		
177	MOTHE-LE-VAYER	François de la	1588	1672		Jac. Lubin
179	NECKER	Jacques	1732	1804	Duplessis	
180	"	"	1732	1804		
181	NECKER	Suzanne C. de N.	1739	1794	Lips	
182	NOSTRADAMUS	Michel de	1503	1566		
183	ORLÉANS	Charles Duc d'	1391	1465		Geremia

			BORN	DIED	PAINTER	ENGRAVER
184	PASCAL	Blaise	1623	1662		Edelinck
185	PASQUIER	Étienne	1529	1615		Desrochers
186	PELLISSON-FONTANIER	Paul	1624	1693		Edelinck
187	PERRAULT	Charles	1628	1703	Tortebat	Edelinck
188	PIBRAC	Guy de	1529	1584		Larmessin
189	PIRON	Alexis	1689	1773		St. Aubin
190	POLIGNAC	Melchior de Cardinal	1661	1742	H. Rigaud	Daullé
191	POMPIGNAN	Jean Jacques le Franc Marquis	1709	1784	Deveria	Levasseur
192	PRÉVOST D'EXILES	Antoine Fr.	1697	1763	Schmidt	Th. de Vaux
193	QUINAULT	(Philippe)	1635	1688		Edelinck
194	RABELAIS	François	1495	1553		Moncornet
195	RACAN	Honorat du Bueil Marquis	1589	1670		Desrochers
196	RACINE	Jean	1639	1699		Desrochers
197	"	"	1639	1699		Edelinck
198	RACINE	Louis	1692	1763		Desrochers
199	"	"	1692	1763	Aved	Miger
200	RAMÉE	Pierre de la	1515	1572		

			BORN	DIED	PAINTER	ENGRAVER
201	RAPIN DE THOYRAS	Paul	1661	1725		Vertue
202	RAYNOUARD	Fr. Justin M.	1761	1836		Bonvoisin
203	REGNARD	Jean Fr.	1655	1709		Desrochers
204	REGNIER	Mathurin	1573	1613	Holbein	Fortier
205	RESTIF DE LA BRETONNE	Nic. E.	1731	1806	Binet	Berthet
206	RETZ	Jean Fr. de Gondi Cardinal de	1614	1679		Nanteuil
207	RIVAROL	Antoine, Comte de	1753	1801	Ducreux	Jouannin
208	ROCHEFOUCAULD	Fr. de Duc	1613	1680		Moncornet
209	ROLAND	Marie Jeanne P.	1754	1793		Duplessis-Bertaux
210	ROLLIN	Charles	1661	1741	Coypel	Ravenet
211	RONSARD	Pierre de	1524	1585		Esme de Boulonois
212	"	" "	1524	1585		
213	ROUCHER	Jean Ant.	1745	1794	Anloux	Jouannin
214	ROUSSEAU	Jean-Baptiste	1670	1741	J. Aved	Schmidt
215	"	Jean-Jacques	1712	1778	La Tour	St. Aubin
216	"	" "	1712	1778	Albrier	H. Huet
217	"	" "	1712	1778	"	"
218	SAINT-ÉVREMOND	Chas. M. de St. Denis	1613	1703	Parmentier	P. a Gunst
219	SAINT-GELAIS	Mellin de	1491	1558		Glaucher

			BORN	DIED	PAINTER	ENGRAVER
220	SAINT-LAMBERT	Jean Fr. Marquis de	1716	1803		Adam
221	SAINT-PIERRE	Bernardin J. H. de	1737	1814	Girodet	Lignon
222	SAINT-SIMON	Louis R. Duc de	1675	1755		Rousselle
223	SARASIN	Jean François	1605	1654		Lubin
224	SAURIN	Jacques	1677	1730		Chereau
225	SCARRON	Paul	1610	1660		Desrochers
226	SCUDÉRY	George de	1601	1667		Boutrois
227	SCUDÉRY	Madelaine	1607	1701	E. Cheron	Wille
228	SÉVIGNÉ	Marie de R. C. Marquise	1626	1696	Nanteuil	Delegorgue
229	SIÉYÈS	Emmanuel Joseph	1748	1836		
230	STAËL	Madame de	1766	1817	Rehberg	Godby
231	"	"	1766	1817	Bouvier	Bouvier
232	SULLY	Max de Béthune Duc de	1560	1641		Edelinck
233	THIBAUT IV.	de Champagne	1201	1253		Jouannin
234	THOU	Jacques Aug. de	1553	1617	Dumoustier	Lochow
235	TRISTAN	[François l'Hermite]	1601	1655		Desrochers
236	TURGOT	Anne Robert Jacques	1727	1781		

			BORN	DIED	PAINTER	ENGRAVER
237	URFÉ	Honoré d'	1568	1625		Van Schuppen
238	VAIR	Guillaume du	1558	1621		Desrochers
239	VALOIS	Adrien de	1607	1692	P. Merelle	Duflos
240	VIAUD	Théophile [ou de Viau]	1590	1626		Desrochers
241	VILLEHARDOUIN	Geoffroi de	1155	1213	Jaquand	Delaistre
242	VILLON	François	1431	1485		Cazenave
243	VOITURE	Vincent	1598	1648		Lubin
244	VOLTAIRE	Fr. M. Arouet de	1694	1778	Marillier	Le Beau
245	"	"	1694	1778	Sen	C. Corbett
246	"	"	1694	1778	Lemoyne	St. Aubin
247	"	"	1694	1778	Houdon	Miger
248	"	"	1694	1778	Pigal	Holloway
249	"	Group of heads.				
250						

CATALOGUE OF AN EXHIBITION ILLUSTRATIVE OF A CENTENARY OF ARTISTIC LITHOGRAPHY 1796–1896



AT THE GROLIER CLUB,
Twenty-nine East Thirty-second Street, New York,
March the Sixth to March the Twenty-eighth,
M.D.CCC.XCVI

INTRODUCTION.



ITHOGRAPHY, the art of printing from stone, has reached its centenary age. This occurrence is well worthy of commemoration by holding a review of its achievements. The exhibition of prints to which this catalogue is to serve as a guide has been undertaken with that end in view; and, in spite of our isolation from the chief theater of the early achievements in artistic lithography, enough will be found in the collection to make possible the tracing of the development of this important art from its infancy in Germany to our own latest home products.

The story of the invention of lithography, and of its inventor, Aloys Senefelder, has been told so often that a repetition seems trite; but the occasion appears to call for a condensed recital of the principal events in the history of the man whose memory we honor by our exhibition. This recital will reveal at the same time the steps taken to reach at last results so unexpected by him and so wonderful: unexpected, because when Senefelder began to experiment, in the search after an inexpensive mode of printing his own literary productions, he had no idea that he would

finally invent a third printing process, entirely different from the two which were then the only ones known (intaglio and relief); wonderful, because in his time it would have been considered an impossibility to take an impression from a surface on which the design was neither in relief nor in intaglio. Such an undertaking would have been thought simply absurd, the scheme of an idle dreamer.

Aloys, the eldest son of Peter Senefelder, was born in Prague, the capital of Bohemia, November 6, 1771. His leaning was toward the dramatic arts, but his father prevailed upon him to study law. While a student of law, eighteen years of age, he wrote poetry and a play, "Der Maedchenkenner," which latter was most favorably received. A year later he lost his father, and, being the eldest of nine children, he had to relinquish his law studies and devote himself to the support of the family. His thoughts at first naturally turned to the dramatic arts, in which he had already achieved some success; and he put his whole energy into this field of work, acting in the double capacity of author and performer. Two years of this life was, however, enough to cool the ardor of his enthusiasm for the stage, and the writing of plays alone continued to occupy his attention.

Aloys's business talents were of the lowest order; he was poor and in debt throughout his life. The printing of his plays for publication was too expensive for his means, and he tried to become his own printer; but here again he found that the purchase of types required capital not within his reach, and he was obliged to exert his ingenuity to devise or discover some substitute for types.

He began his experiments by etching on copperplate; and was led, for economy's sake, to practise the necessary reverse-writing on polished floor-tiles, which in Munich (where he then lived) consist of a close-grained limestone quarried in the neighboring town of Solenhofen. He observed that the acid used for etching copper would likewise bite stone, and that to correct any error a retouching-ink was wanted. To this end he devised a compound of wax, soap, and lampblack, which he formed into sticks to be dissolved for use with pen or brush, as is done with india-ink. These sticks of retouching-ink formed the first and most important step toward the final invention of lithography. The special ingredients entering into their composition alone made the invention possible. The following incident, as told by himself, which bridged the chasm separating the old from the new art of printing, will make this plain.

It was in the year 1796 that his mother called on Aloys, busy with his experiments, to write a memorandum for linen to be delivered to the waiting washerwoman. Not a sheet of paper could be found; every scrap had been used for proofs; and, besides, the writing-ink was dried up. In this emergency he seized a stick of his retouching-ink, and wrote the desired memorandum on one of the polished Solenhofen stone slabs which happened to be handy, intending to copy it on paper later. Preparing to clean his writing from the stone, the thought occurred to him to submit it to the action of diluted aquafortis and observe results. He found, as he had hoped and expected, that the acid acted rapidly on the stone all around his writing, and soon left this

latter in sufficient relief to enable him to print therefrom as easily as from type.

This was the first printing from stone of which Senefelder then had any knowledge; and, although true lithography as we know it to-day (that is, printing from a flat surface) was not evolved by him until two years later, he dates his invention from the time of this happy incident, as being the starting-point for all his subsequent discoveries.

In the course of the application of his invention to practical purposes, Senefelder continually sought for means of lessening his labor; and he found that by writing with his retouching-ink on gummed paper and then transferring this writing from the paper to his stone, in the manner at present so well known, he could save the (to him) more difficult process of reverse-writing on the stone itself. In the course of this process he observed that, accidentally immersing such a gummed sheet of paper covered with writing in water on the surface of which there happened to be a few drops of oil, the oil was not absorbed by the paper, but accumulated on the writing, which, as we know, was done with a greasy substance. This observation, that oil was repelled by the moist surface of the gummed paper but absorbed by the ink, was sufficient to lead him to grasp the principle and apply it to his stone slabs. Instead of etching his writing into relief, he simply treated it with acidulated gum solution, not of sufficient strength to act perceptibly on the stone. The result, in inking-up, met his highest expectation. As long as the stone was kept moist the blank parts repelled the fatty printing-ink, and the greasy writing or drawing could alone

be charged. This discovery proved the foundation for all the various processes of lithography, or chemical printing, as Senefelder called it at the time.

The ingenuity and tireless energy displayed by Senefelder in his efforts to broaden the field of the application of his discovery to commercial and artistic purposes, to invent presses, tools, machinery, and to keep his head above water in the mean time, deserve our highest admiration. He was an inventor of the true type, never cowed by difficulties to overcome, always hopeful, always sanguine of success, and withal generous and open-handed to a fault.

Senefelder died February 24, 1834, after he had elaborated all the processes now in vogue except photolithography. He lived long enough to witness the introduction of his art into all the civilized countries of the globe; long enough to witness its highest artistic achievements in black and white, which will be standards of perfection for all time to come.

It is to be remarked here that the invention could not have been made in any other country in the world, as Solenhofen, in Bavaria, alone furnishes that particular quality of limestone useful for lithography. It is only quite lately that quarries of a similar, though inferior, quality of this mineral have been opened in America.

Lithography is the most versatile of all known methods of reproduction. It will admit of flat, even tints, and of tints gradated from the darkest shade to highest light, while it can equally as well imitate a crayon-drawing, a line-engraving, or a stipple-engraving. Add to this the latest discoveries in the application of photography to

the preparation of printing-plates, and the facilities which the process offers to color-printing, as well as to artistic expression in black, and we must admit that the genius of Senefelder has bequeathed to art and commerce an heirloom of incomparable value.

Germany, of course, profited first and most from Senefelder; next to it, France, England, and other European countries; but not least, our own United States, though latest in the field. France (where the process was first successfully introduced, in Paris, by the Comte de Lasteyrie in 1815, followed by Engelmann in the following year) has furnished the greatest number of artist lithographers, although Germany has proved not deficient in that direction — we need merely to mention the names of Strixner, Piloty, Adolf Menzel, Feckert, Kriehuber, and scores of others; but for brilliant work the French, considering their achievement as a whole, excel the Germans. The introduction of lithography into the United States dates from the year 1819, or even earlier — Boston, Philadelphia, and New York each claiming the honor of the first press. The earliest lithograph published in the United States is presumably the plate drawn and printed by Bass Otis for the "Analectic Magazine" for July, 1819. In the description accompanying this example of early art we are told that it was drawn upon a stone brought from Munich. "But," continues the writer, "the art has been successfully tried on specimens of stone from Frankfort, in Kentucky." Few painters of our country have devoted their genius to drawing on stone, but among them may be mentioned Rembrandt Peale, J. Foxcroft Cole, Winslow Homer, Thomas

Moran, etc., while Newsam, Sarony, Charles Parsons, and Baker may be named as prominent professional lithographers. Almost all the work done here is for industrial and purely commercial purposes, but the commercial product in this country has reached an artistic development which makes it certainly equal to the best that is produced in Europe; especially is this the case in dry etching with the diamond and in chromolithography.

The honor of the invention of chromolithography belongs, no doubt, to Senefelder himself, as in his work on lithography, published in 1818, he employs already prints in which he uses color, and speaks in this connection of the possibility of making facsimiles of oil-paintings. He thus published the idea and furnished the means by which to carry it out, requiring simply the cunning hand of the patient intelligent experimenter to gain, step by step, the present perfection.

So much for lithography as an item of general interest. For the details of the various processes employed by the craft, as etching, pen-drawing, crayon-drawing, wash- and stump-drawing, etc., we must refer those interested to the manuals on the practice of the art, of which a great number have been published.

The great revival in the art for true artistic expression now sweeping over Europe will, we hope, soon find an echo on the shores of the New World. That lithography is preëminently the handmaid of the artist, who desires to see his work reproduced in the spirit as conceived by him, is proven by the work of the masters that has come to us from the past generation; and who can doubt, in examining the prints on exhibition,

that for tone and color qualities, true to the artist's conceptions, it is unexcelled by any other of the reproductive processes? Lithography amply deserves the high place as the most facile medium for artistic expression and reproduction which it has been accorded by the foremost artists of a past generation, and which it is fast coming to be awarded again, after all other available mediums have had their turn. Let the artists heed the appeal.

LOUIS PRANG.

AN ATTEMPT AT A BIBLIOGRAPHY:

A list of some Works on Lithography.

[*Although this list makes no pretensions to completeness, yet it is believed that all important books on the history or technique of the art will be found noted here.*]

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Bardet di Villanova, Federico. Istruzioni su i tre principali metodi dell' arte litografica. Napoli, 1830. 8°.

Bankes, ——. Lithography; or, the art of taking impressions from drawings and writing made on stone. [by Bankes?] With specimens. . . . 2d ed. London, 1816. 8°.

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——[Same. Another ed.] Nouveau manuel complet de l'imprimeur-lithographe. Nouvelle éd., très augmentée par M. Knecht... et M. J. Desportes. (Manuel-Roret.) Paris, 1850. 18°. With Atlas.

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Bry, Auguste. Traité de l'autographie . . . 2e éd. Paris, 1862. 12°.

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Only 50 copies printed.

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Duchatel, F. (*essayeur à la Société des Imprimeries Lemercier*). Traité de lithographie artistique . . . Paris [1893]. Sm. F°.

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—— Praktischer Unterricht im Steindruck. Darmstadt, 1823. 8°.

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—— Traité théorique et pratique de lithographie. Mulhouse, Paris, 1839–'40. 4°.

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Every man his own printer; or, lithography made easy. [Anon.] London, 1854. 8°.

Ferchl, Frz. Maria. Geschichte der Errichtung der ersten lithographischen Kunstanstalt bei der Feiertags-Schule für Künstler und Techniker in München. München, 1862. 8°.

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Heurtier, Regnault, Guérin, Desnoyers and **Castela.** Rapport fait à l'Académie des Beaux-Arts sur la lithographie, et particulièrement sur un recueil de dessins lithographiés par M. Engelmann. Paris, Jan., 1817. 4°.

Hove, F. B. **van.** Autographie, oder das Verfahren, jede auf autographischem Papier verfertigte Zeichnung oder Schrift auf Stein überzutragen und schnell zu vervielfältigen. Hamburg, 1828. 16°.

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See also **Raucourt.**

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For earlier editions, *see* **Pescheck,** H. E.

NOTES.

The works enumerated under an artist's name are lithographed by him in each case, unless specially otherwise noted. The oft-appearing "lith. by" refers to the printer.

When more than one example by an artist are exhibited, they are placed together, though of different dates, the earliest work in each case fixing the artist's chronological position in the catalogue; but this order has not always been preserved on the walls, on account of the greatly varied sizes of the prints, and the restricted size of the cases. For the many undated prints the dates have, whenever possible, been found in various books of reference; or, that failing, approximate dates have been assigned.

It has naturally not always been possible to secure the best example of an artist's work, but, as a rule, representative pieces are shown.

In the sketches of the artists biographical detail has not generally been aimed at. The object has been to deal simply with each man as a lithographer; and where amplification has been indulged in, the intention was to give information regarding the history of the art.

Limited space made it necessary to confine the present exhibition to artistic lithographs in black and white, and to one, two, or at most three specimens of each artist's work. At some time in the future, however, the Grolier Club will hold an exhibit of artistic color-printing and general commercial work, accompanied by the implements of the art and trade.

The usual difficulties of cataloguing have been enhanced in the present case by the utter absence of any previous work of the kind. The information given was in many cases discovered only by search through, and comparison of, numerous authorities.

CATALOGUE.

SENEFELDER, Aloys.

Inventor of lithography (1771–1834). (For biography, see the Introduction to this catalogue. See, also, the Bibliography for editions of his work on lithography.)

1 A plate printed by Senefelder (1808).

"The plate of fragments of antique pottery is from 'Collection of Roman Antiquities in Bavaria,' Munich, 1808. Ferchl, p. 55, says that these plates were printed by Aloys Senefelder, the inventor of lithography, himself."

2 Portrait of Senefelder, by N. H. Jacob, printed by G. Engelmann (1819).

3 Portrait of Senefelder, by Fr. Hanfstaengl (1834).

4 Autograph receipt.

Translation: "I herewith acknowledge the receipt of a further sum of three hundred francs on account, from Messrs. Treuttel und Würtz.

"Paris, April 1st, 1820.

"Good for 300 fr.

"Aloÿs Senefelder."

FISCHER, Joseph.

Austrian painter and engraver (1769–1822). Visited Paris and England. Enjoyed the patronage of Prince Nicholas Esterhazy.

5 A group of five at table (London, 1803).

From nature. Very rare. "In Germany, the first lithographs (figure-subjects) were executed in 1805, and even then but few."

WAGENBAUER, Max Joseph.

Bavarian landscape-painter of note in his time (1774–1829). Paid much attention to the infant art of lithography, and worked on the stone with some freedom of touch.

6 Landscape (Munich, probably 1804).

"Max Wagenbauer, whom Ferchl in his 'History of the Organization of the first Lithographic Art-establishment' (Munich, 1862), classes among 'the first seven patriotic Munich artists' who practised lithography. On p. 46, among the works executed by Wagenbauer in 1804, he mentions 'six small landscapes, oblong,' of which this would appear to be one."

Twenty plates by M. J. Wagenbauer were issued in a folio volume with the title: "Vorlagen für Landschaft-Zeichner" (München, Im Verlage der Lithogr. Kunstanstalt an der Feyertags-Schule, 1823). These studies of trees and landscapes are rare.

DALARMI (or D'Alarmi), A.

German artist.

7 Peasant's hut at Wolfahrtshausen (Munich, 1805).

Signed, A. D. "Exceedingly rare."

WINTER (or Wintter), Raphael.

German painter and etcher (1784–1852). Taught by Mettenleiter. Made a specialty of animal subjects. According to Bryan ("Dictionary of Painters and Engravers"), Winter "started a lithographic establishment in Rome, and afterward became director of the Royal Lithographic Institute of Bavaria." From Nagler ("Künstler-Lexicon") we learn that in 1809 he found employment as chief lithographer in the lithographic establishment of the Royal Council of State, in Munich, organized by Mettenleiter, and in 1851 was still inspector of that institute. His lithographs, with some other early work, such as the Duc de Montpensier's efforts (1805–06), form the point of departure of artistic lithography.

8 Snarling dogs (1806).

In 1817, an oblong folio was published with the title: "Anleitung zur Thier-Zeichnung von Raphael Winter" (München, Lithograph. Kunstanstalt bey der Feyertags-Schule). It contains 14 plates, and is rare.

PILOTY, Ferdinand.

German lithographer (1785 or '86–1844). During 1808–37, in collaboration with artists like Strixner, Flachenekker, and J. Woelffle, he issued several collections of reproductions of masterpieces in the Royal Galleries at Munich and Schleissheim, etc. The work of these men was clean, careful, and creditable, sometimes very artistic in feeling,—although a certain delicacy of sympathy seems lacking,—and honest, if somewhat monotonous.

9 Portrait of Franz Snyders (about 1810?).

After A. van Dyck. This piece appeared in "Königlich-baierischer Gemälde Saal zu München und Schleissheim, lith. von Strixner, Piloty, Hohe, Selb, und Flachenekker" (Munich, 1817–36), 2 vols., folio.

MASSAI, Pietro.

10 Romagna, environs of Firenzuola (about 1810?).

"Pietro Massai, dis^{o} Litografia Salucci."
Shows the characteristic of all early lithographs, a silvery gray tone.

R. . .

11 Horsemen (1814 or '15?).

"Sauerveid inv. R. . . del.
"Lithographed by C. de Lasteyrie."
The anonymous artist might well have signed his name to this interesting plate, which in force of execution and characterization might bear comparison with H. Vernet's "Lancer."

WINTTER (or Winter), Heinrich E.

Bavarian painter and lithographer (1788–1825), brother of Raphael. Pupil of Mettenleiter; in 1809 obtained a position in the lithographic establishment of the Royal Council of State in Munich.

12 Maria Antonia Walburga (1815).

ODEVAERE, Joseph Dionisius.

Belgian historical painter (1775–1830). Court painter. In 1828, Nagler tells us, "he combined with Paelink, von Bree, Ducq, Goubaud, and Renard for the publication of the "Fastes belgiques: galerie lithogr. des principaux actes d'héroisme civil et militaire." Jobard of Brussels directed the printing. Odevaere himself lithographed some plates.

13 Portrait of himself (Paris, 1816).

The artist faces the spectator, a cloak thrown loosely over his shoulders, holding a small lithographic stone, on the top edge of which is written: "I. Odevaere se ipsum littographice del. parisiis 1816."

SCHINKEL, Karl Friedrich.

Celebrated German architect and landscape-painter (1781–1841).

14 Castle Prediama, at Crein, 12 hours from Triest (1816).

Drawn from nature, with the pen, on stone. Lithographic print by Fr. Klinsmann, Berlin.

VERNET, Horace.

French military painter of note (1789–1863). One of the very earliest of artist-lithographers. In his work on the stone he depicted familiar and humorous scenes in military life with a light and lively touch. After some years he abandoned the pale manner for a heavier crayonage, of which "Les Forçats" is a noteworthy example.

A "Catalogue de l'œuvre lithographique de M. J. E. Horace Vernet," by Bruzard, was issued at Paris in 1826; Beraldi finds it incomplete and unclassified.

15 Lancer (1816).

Lithographed by G. Engelmann. Called by Beraldi (who names Lasteyrie as the printer!) the "veritable starting-point of painter-lithography."

16 African hunter (1818).

Unusually careful, effective, and elaborate in execution.

17 À la grâce de Dieu: Hussar embracing a girl.

Lithographic printing establishment of C. de Lasteyrie, Rue du four. St. Germain, No. 34.

ENGELMANN, Gottfried or Godefroy.

Born at Mulhouse, 1788, died in Paris, 1839. Studied under Regnault. Went to Munich to gain a knowledge of the technique of lithography from the inventor and under the direction of Ch. von Mann-

lich, and followed Lasteyrie in introducing this new art in Paris, where he opened an establishment in 1816. A good draftsman. Issued several manuals on his art. (See the Bibliography.)

18 **Diploma awarded to G. Engelmann, 17th March, 1817, by the Athenée des Arts, for his improvements in the lithographic art. Facsimile of signatures and lithographic study (1817).**

GROS, Baron.

A noted French historical painter. Pupil of David (1771–1835). Executed two lithographs in 1817, "Arabe du desert" and the following:

19 **Mameluke on horseback, with an attendant (1817).**

VIGNERON, Pierre Roch.

French painter (1789–1872). Executed a number of lithographs, portraits, and figure subjects. "Vigneron," says Bouchot, "had adopted the lachrymose and sentimental style which marks the transition between the classicism of David and the romanticism of Delacroix. . . . Later on Vigneron, in his portraits, imitated Grevedon or Devéria."

20 **Portraits of the Vigneron family (1817).**

Lithographed by C. de Lasteyrie. "Very rare, very fine, and very early. A good and curious example of the beginnings of lithography in France."

21 **Portrait of Wilhelmine Schröder-Devrient (about 1840).**

Proof before all letters. With autograph lines of the singer.

OTIS, BASS.

American portrait-painter (1784–1861).

22 Landscape (1819).

Supposed to be the earliest lithograph produced in the United States. Drawn and printed by Otis (the stone was brought from Munich), and published in the "Analectic Magazine" for July, 1819 (though the print is dated 1820!). "The print has little resemblance to the modern lithograph, the lines being incised or corroded, and therefore it has more the character of a coarse etching, but it is interesting in the history of the art."

AUBRY-LECOMTE.

French lithographer (1797–1858). Called the prince of lithographers. Devoted himself mainly to the reproduction of paintings by other artists, Prud'hon's work, we are told, being especially well suited to his style and the velvety softness of the lithographic crayon.

23 Sulmalla. Nina. Comhal. Uthal (1821).

After Girodet–Trioson. G. Engelmann, lith.

24 The Italian pilgrim (1838).

"Aubry Lecomte, del. J. P. Quénot, direx[t] Litho. by C. Motte." After Bonnefond. "Is considered one of the most finished and finest pieces among French lithographs."

PROUT, Samuel.

English landscape-painter (1783–1852). Executed many copies for instruction in drawing, and lithographic views of buildings and other archæological monuments.

25 Part of the church at Arque (1821).

Printed by C. Hullmandel, London.

GRENIER, François.

French history and genre painter (1793–1867).

26 **Victories and conquests: the French descending the Nile (1821).**

Litho. by C. Motte.

ISABEY, Jean Baptiste.

French painter (1767–1855). One of the earliest painters to practise lithography. His crayon-work was "very vaporous and silvery."

27 **Stairway of the great tower of the Chateau d'Harcourt (1821).**

G. Engelmann, lith. Interesting on account of the delicate treatment of the two figures (cavalier and lady) on the steps.

EKEMAN-ALLESSON, Lorenz.

Swedish lithographer, (1791–1828). Came to Saxony in his 15th year. The King of Württemberg appointed him professor and director of the newly established lithographic institute at Stuttgart. He issued several books used as copies in schools, and executed faithful reproductions of the works of others.

28 **Landscape (1822).**

Marquard Wocher, inv. Wood interior, with five small human figures. Careful study of large tree in foreground. Published by I. Velten, of Carlsruhe.

HARDING, James Duffield.

English landscape-painter (1798–1863). Promoted lithography, and received two gold medals from the Académie des Beaux-Arts for his drawings on the stone. An artist of amazing facility and dexterity. Published "Sketches at Home and Abroad," 1836 ("printed with two stones in tints"); "The Park and the Forest," 1841 ("a set of beautiful sketches drawn on the stone with a brush instead of the crayon, a plan he devised, and to which he gave the name of 'lithotint'."—"Dictionary of National Biography," London, 1890, vol. xxiv, p. 336), etc.

29 **Part of Greenwich Hospital from the Ravensborne (published June 1, 1822).**

Drawn from nature and on stone by J. D. Harding; printed by C. Hullmandel, London.

30 **Church of St. Sauveur at Caen (published Aug. 1, 1829).**

After R. P. Bonington.

GÉRICAULT, Théodore.

French painter (1791–1824), one of the masters of the "golden age" of lithography, whose realistic tendencies and reaction against academic art are felt in his works on the stone as well as in his canvases. Drew a noted series for Hullmandel, in London. Two thirds of his eighty lithographs, we are told, are studies of horses. (See Ch. Clément's "Géricault: étude biographique et critique, avec le catalogue raisonné de l'œuvre du maître." 3d edition. Paris, 1879).

31 **Blacksmith (about 1823).**

Géricault, del. Lith. by Villain. Gihaut, pub.

LÖWSTÄDT, C. T.

Swede.

32 **Portrait of E. Swedenborg (Stockholm, 1823).**

HULLMANDEL, Charles Joseph.

English lithographer, of German parentage (1789–1850). "In 1818," we are told in Bryan's "Dictionary of Painters and Engravers" (new ed., 1886), "he commenced his experiments in lithography, . . . and made many great improvements in the art. To him are due a graduated tint, and the use of white in the high lights; he invented lithotint (! see under Harding, J. D., in this catalogue), and he used the stump on the stone."

33 Plate XI in his "Art of drawing on stone" (1824), illustrating "Some causes of failure."

BONINGTON, Richard Parkes.

English painter (1801–28). Although cut off in the flower of his youth, he left some sixty lithographs of the first rank (see A. Bouvenne's "Catalogue de l'œuvre gravé et lithographié de R. P. Bonington"), the most important of which appeared in Baron Taylor's "Voyages pittoresques en France." These exquisitely delicate delineations of architectural monuments, to quote Beraldi, are marked by "such picturesque qualities and so personal a color that they acquire the importance and interest of veritable original compositions."

34 Rue du gros horloge, Rouen (1824).

Lith. by G. Engelmann. Executed for Taylor's work. "Bonington's chef-d'œuvre."—*Beraldi.*

35 Glenfinlas (1826).

Printed by Villain. From "Vues pittoresques de l'Écosse" (1826).

KRÜGER, Franz.

Royal Prussian court-painter (1797–1857). Made a specialty of portraits and horses. Known as "Pferde-Krüger," on account of his skill in depicting horses.

36 Portrait of C. F. Schinkel (1824).

Lithographic institute of L. Sachse & Co. Published by Gropius Brothers, Berlin.

37 Military exercises (not dated).

GOYA Y LUCIENTES, Francisco José de.

Noted Spanish painter (1746–1828), also known as a satirist and caricaturist of very remarkable, though

eccentric, genius. See "Francisco Goya: étude biographique et critique, suivie de l'essai d'un catalogue raisonné de son œuvre gravé et lithographié," by Paul Lefort, 1877.

38 Spanish diversion (1825).

Gaulon, lith. Executed at Bordeaux.

CHARLET, Nicolas Toussaint.

Noted French delineator of military subjects (1792–1845). There is much glorification of Napoleon in his numerous drawings, and he excelled in depicting the *vie intime* of the soldier, as also in illustrations of child life. Col. de la Combe has prepared a catalogue of his numerous lithographs. (See "Charlet et son œuvre," by A. Dayot, Paris, 1893.)

39 They are the children of France (about 1825).

Lith. by Villain. Pub. by Gihaut Bros., Paris. Refers to the children of General Foy. Inscription on stone in background reads: "Foy. The grateful fatherland adopts thy children. 1825."

DELACROIX, Eugène.

The lithographic work of this famous painter (1799–1863) shows indeed "what vigor and color the lithographic crayon can acquire in the hand of a master." Granting all that may be said regarding weakness of drawing and conception in lithographs like the "Hamlet" series, for instance, yet in pieces such as those exhibited here he seems to have well nigh exhausted the resources of the stone in the vigorous rendering of shadow and color suggestion.

40 Macbeth and the witches (1825).

Executed almost entirely with the scraper on a ground of crayon. Lith. by C. Engelmann.

41 Lion de l'Atlas (1829).

42 Tigre royal (1829).

Lith. print by H. Gaugain, Paris, 2d state. "Chefs d'œuvre in drawing and in color, the 'Lion' and the 'Tiger' are numbered among the most celebrated examples of lithography."—*Beraldi.*

SUDRE, Jean Pierre.

French artist (1783–1866). His most noted lithographs are those reproducing works by Ingres, which would naturally appeal to one of his classic grain.

43 The odalisque (1826).

After Ingres. Lith. print, by Bove, directed by Noël ainé & Co.

BOILLY, Louis.

French painter (1761–1845), took up lithography when over fifty, and executed a considerable number of drawings on the stone.

44 Public festival (1826).

This curious and interesting plate depicts the degrading effects of the gratuitous distribution of wine to the people, on the occasion of the King's fête.

PEALE, Rembrandt.

American portrait-painter (1778–1860). Paid some attention to lithography. Dunlap quotes Peale thus (vol. 2, p. 57): "I was among the first of the artists who employed this admirable method of multiplying original drawings. My first attempt in New York was a head of Lord Byron, and a female head from a work of Titian. In 1826 I went to Boston and devoted myself for some time to lithographic studies, and executed a number of portraits and other subjects, and finally a large drawing from my portrait of Washington, for which I obtained the silver medal from the Franklin Institute at Philadelphia in 1827. Unfortunately the workmen, by some neglect, destroyed this drawing on the stone when but a few impressions were taken."

45 **Stephen Girard, with facsimile of letter (1826).**

Lithograph of Pendleton.

46 **Washington (copyright secured 1827).**

"Drawn on stone by Rembrandt Peale. Pendleton's lithography, Boston. From the original portrait painted by Rembrandt Peale." A remarkably fine piece of work. Especially noteworthy for its textures and the delicate treatment of the face. Rich, black crayonage in the drapery and stone work.

CHENEY, John.

American engraver (1801–85). Famous for his exquisite line engravings, mainly done for the "Annuals" so popular in the '30's. See S. R. Koehler's "Catalogue of the engraved and lithographed work of John Cheney and Seth Wells Cheney."

47 **Blennerhasset's Island (1828).**

From "The Memorial" (Boston, 1828).

48 **Abbotsford (1828).**

J. Cheney, del. from Dewint. Pendleton, litho.

HESSE, Henri Joseph.

French painter (1780–1849). Drew portraits and drawing-copies on the stone. "His lithographic portraits belong to the best of the series 'Galerie française.'"

49 **Portrait of Benj. West (1828).**

Lith. print by Chabert.

BICHEBOIS, Louis Pierre Alphonse.

French lithographer (born in the year IX, in Paris). Executed many plates for books of travel.

50 **Port of White Hall, Lake Champlain (1828–29).**

Figures by V. Adam. Bove's lith. printing establishment, directed by Nöel ainé & Co. A plate from "Itinéraire pittoresque du fleuve Hudson, et des parties latérales de l'Amérique du Nord, d'après les dessins originaux pris sur les lieux par J. Milbert . . . , et lithographiés par Adam, Bichebois [etc.]" (Paris, 1828–29), 2 vols., 4°— Atlas, F°.

ORLOWSKI, Alexander.

Russian battle-painter, of Polish birth (1780–1829, or 1777–1832). Came early to St. Petersburg, and in 1812 was already court painter there.

51 "Detachment of Cossacks falling on a caravan of Tcherkesses" (St. Petersburg, 1829).

COLIN, Alexandre Marie.

French painter (1798–1875).

52 Portrait of R. P. Bonington (1829).

London, printed by Engelmann, Graf, Coindet & Co. With facsimile of Bonington's signature, and the suggestive quotation:

"Too like the lightning, which doth cease to be,
Ere one can say — It lightens!
"— *Shakespeare.*"

GUDIN, Théodore.

French marine painter (1802-80). Very popular during the reign of Louis Philippe.

53 Capt. Aubert, commander, the "Jean Baptiste," of Caen, saving the crew of the American brig "Lydia" (1829).

T. Gudin, pinx^{t} et lith.

DEVÉRIA, Achille.

French painter, son-in-law of the lithographic printer Motte (1800–57). A lithographer of the first rank, an exceedingly prolific artist, who pro-

duced much commercial work not worthy of his powers. Excelled in portraiture, and delineated the woman of the elegant world with virtuosity.

54 **Portrait of Victor Hugo (1829).**

Lithographed by C. Motte.

GREVEDON, Henri.

French portrait-painter and lithographer (1776–1860). Soon devoted himself entirely to lithography, being "accredited and official lithographer" during 1825–45. His very numerous portraits, especially those of women, are careful in execution, and are interesting artistically and as records of the costumes of the time.

55 **Mme. Grevedon, of the Gymnase Dramatique (1830).**

Lithographed by Bichebois ainé, Paris.

DECAMPS, Alexandre Gabriel.

Famous French painter (1803–60). Executed about 100 lithographs (see Adolph Moreau's catalogue, "Decamps et son œuvre," Paris, 1879), many of them masterpieces. He drew exceptional suggestions of color from the stone, as in the following piece, specially referred to by Beraldi :

56 **Children frightened by a watch-dog (from "Sujets de chasse," 1830).**

Lith. and pub. by Gihaut Bros.

57 **Fox-hunter (about 1830).**

Lith. and pub. by Gihaut Bros.

ROBERT, Léopold.

French painter (1794–1835).

58 **The shepherd's repose (1831).**

Lith. by Grégoire & Déneux, pub. by Gihaut Bros.

BELLANGÉ, Hippolyte.

Noted French military painter (1800–66). Most of his nearly 500 lithographs (catalogued by Jules Adeline, in his "Hippolyte Bellangé et son œuvre," Paris, 1880) were executed during the years 1823–34. He is often named with Raffet and Charlet, but though his subjects were similar to theirs, the nature of his work was different; furthermore, these two others, especially Raffet, were practically lithographers, while Bellangé was primarily a painter.

59 **Troops on the march (1832).**

Lith. and pub. by Gihaut Bros. From his "Album lithographique" for 1833.

PENDLETON'S LITHOGRAPHY, Boston.

60 { **View of the ear of Dionysius.**
Scenery of Mount Ætna (Boston, 1831).

Two plates from A. Bigelow's "Travels in Malta and Sicily."

ENDICOTT.

61 **Portrait of Thomas DeWitt, D. D. (183–).**

"Waldo and Jewett, pinxt. Litho. of Endicott, 359 Broadway," New York. Wm. Dunlap, in his "History of the . . . Arts of Design" (1834), vol. 2, p. 454, says: "John Crawley, jr., . . . is engaged at Endicott's and Swett's establishment, and I have seen some beautiful specimens of this mode of drawing by him." Possibly the present portrait is one of Crawley's productions.

NOËL, Léon.

French artist (1807–79). Devoted himself to lithography, executing over 1000 pieces, over half of

them portraits. The latter are of interest mainly as pictorial documents, for he soon grew conventional in style.

62 Mlle. Juliette (1832).

Lithographed from nature by Léon Noël. Lith. by Kaeppelin & Co. A penciled note states that the subject is Mme. Drouet, mistress of Victor Hugo. Appeared in "L'Artiste."

NEWSAM, Albert.

American lithographer (1809–64), deaf-mute. In 1827 was placed with Cephas G. Childs, engraver, and partner of Henry Inman in the lithographic business; subsequently, for many years, chief artist in the establishment of P. S. Duval, Philadelphia. Executed numerous likenesses of eminent personages, as well as many contributions to Catlin's "Indian portrait gallery," and was "a most excellent draughtsman of the head." His name is indelibly associated with the rise and progress of the art in America. See J. O. Pyatt's "Memoir of Albert Newsam" (Phila., 1868).

63 Portrait of W. Rawle (1832).

"Painted by H. Inman. A. Newson [*sic!*], del. Childs and Inman, lith^rs," Phila. One of his most important works. A vigorous drawing, freely handled.

64 Portrait of Wm. C. Preston (1833?).

"Painted by S. S. Osgood. A. Newsam, del. Childs and Lehman [*sic!*], lith^rs," Phila. Cephas G. Childs (1793–1871) during 1831–35 conducted a lithographic establishment in partnership with Henry Inman the portrait-painter.

65 Rt. Rev'd. William White, D.D. (1843).

Published in the annual report for 1843 of the Pennsylvania Institution for the Deaf and Dumb. A portrait of the first president drawn by Newsam, "late pupil of the institution." Duval, lith. The bishop saw

Newsam when 11 years old making chalk sketches in the street, and took him to the newly opened institution.

RAFFET, Auguste.

One of the greatest, if not the greatest, of lithographers (1804–60), whose real worth has been fully appreciated only in recent years. His lithographs form a pictorial history and "an imperishable monument in glorification of Napoleon and the French army." The tattered and poorly fed soldier of the republic, the fiercely-mustached *grognard* of the empire, the *militaire* of a later date,— of Constantine, of Sebastopol,—all were delineated by him with a truthful touch as individuals and in masses, large bodies of men being handled with a remarkable combination of detail and breadth. Nay, he has even permitted his fancy to carry him into the unseen world in his depiction of the "Nocturnal Review" of the phantom of the *Grande Armée* by its "Little Corporal." "Raffet," says Beraldi, "revolutionized the painting of battles." He continues, "Armies have a soul: Raffet saw this and expressed it." He was an honest, earnest worker, with talent of a very high order, and posterity has honored him,— as it had Senefelder — by the erection of a monument (in Paris). See H. Giacomelli's "Raffet: son œuvre lithographique et ses eaux-fortes" (Paris, 1862); and A. Bry's "Raffet, sa vie et ses œuvres" (Paris, 1861; 2d ed., 1864).

66 **Polish infantry marching against the enemy, 1813 (1832).**

Lith. and pub. by Gihaut Bros.

67 **The nocturnal review (from "Album" for 1837).**

68 **Battle of Oued-Alleg (1840).**

MADOU, Jean Baptiste.

Belgian painter (1796–1877). Originally a lithographer, and during 1821–40 issued a number of col-

lective works, such as "Picturesque Views in Belgium," "Scènes de la vie des peintres de l'école flamande et hollandaise" (1840), etc.

69 **The old beaux (about 1833).**

Printed by Benard.

MAURIN, Nicolas Eustache.

French painter and lithographer (1798 or '99–1850). Mainly occupied with lithography. Specialty: portraits.

70 **Portrait of Giacomo Meyerbeer (about 1833).**

Drawn from nature by Maurin. Lith. by Delpech.

ISABEY, Eugène.

Noted French painter (1804–86). One of the masters of lithography, whose marines are especially noteworthy. "If Bonington had not made his Gros Horloge," says Beraldi, "Isabey would be a lithographer without a rival." The exuberant bravura coloring of his paintings is echoed in the rich tones of his lithographs.

71 **Environs de Dieppe (1833).**

Printed by C. Motte.

72 **Marée basse (1833).**

Printed by C. Motte.

VEITH.

Joh. Philipp Veith (1769–1835), Nagler tells us, "had three sons . . . devoted to art. One . . . lived [in Vienna] as lithographer." Possibly the present artist is the one referred to.

73 **Portrait of Edward of Paris, born 1819, died 1833. (1834?).**

DAUMIER, Honoré.

French caricaturist (1808–79). An artist of undoubted power, whom the somewhat extravagant praise of his enthusiastic French admirers has compared to the greatest painters of all time. His thousands of drawings on the stone will surely transmit his fame with that of Gavarni and the others in his own line. See Arsène Alexandre's "Honoré Daumier, l'homme et l'œuvre" (Paris, 1888).

74 "Le ventre législatif: aspect des bancs ministériels de la Chambre improstituée de 1834" (1834).

Eighteenth drawing of the "Association Mensuelle" (month of January). At Aubert's. Lith. by Becquet. "It has been attempted to describe minutely this admirable chef d'œuvre, . . . but . . . that tells us nothing. The piece must be seen."—*Beraldi.*

75 "Enfoncé Lafayette! . . . attrapé, mon vieux" (1834).

At Aubert's. Lith. by Delaunois. Twenty-first drawing of the "Lithographie mensuelle" (month of May). In the foreground, Louis Philippe, in mourning, is dissimulating his joy. In the background, the hearse of Lafayette, and, on the right, a view of Père Lachaise. "Chef-d'œuvre."—*Beraldi.*

HANFSTAENGL, Franz von.

Bavarian lithographer of note (1804–77). Entered Mitterer's lithographic institute in Munich; in 1834 opened a lithographic atelier (which soon flourished, and published many portraits by himself). During 1835–52 was engaged on reproductions of masterpieces in the Dresden gallery. In 1853 turned his attention to photography.

Portrait of Senefelder (1834).

(See under Senefelder, No. 3.)

76 Portrait (1834?).

Military man, facing toward the left; cloak passing over right arm and shoulder and under left arm. Proof before all letters. Careful execution.

77 Gerard Dow's "Writing Master" (1836).

Printed under the direction of, and published by, F. Hanfstaengl. From the "Dresden Gallery" series. A characteristic and delicate example of the best German lithographic reproductive work of the time.

DUPRÉ, Jules.

Famous French landscape-painter (1811–89). Executed seven interesting lithographs for the earlier volumes of "L'Artiste."

78 Banks of the Somme, Picardy (1835?).

From "L'Artiste." Lith. by Benard and Frey.

RUDE, François.

French sculptor (1784–1855).

79 Neapolitan fisherman (1835).

Signed Rude. "Lith. by C. Motte." Beraldi says of this piece: "The little lithographic reproduction of the 'Neapolitan fisherman,' published by 'L'Artiste' in 1835, has been attributed to him. As this lithograph is most delicately crayoned, it was concluded that Rude, at the first effort, attained a better grain than all the professional lithographers. It would be amusing if, after such eulogies, it were simply from the hand of Alophe."

HUET, Paul.

French landscape-painter (1804–69). Like Decamps and others, he drew exceptional effects from that rich gamut of tones that lies between the white

of the paper and the deep, velvety black of the crayon. In such work, fairly palpitating with strong feeling for color, one hardly recognizes the gray crayonage of the earliest lithographs. "The twelve pieces of his album of landscapes (1829) are so many little chefs-d'œuvre," says Beraldi.

80 **Landscape (about 1836 ?).**

No lettering. No signature. No date.

MENZEL, Adolph.

Noted German painter (b. 1815). The master of lithography in Germany. Richard Graul avows that his memorable efforts on the stone (1851) "not only indicate the highest degree of artistic power of expression in a thoroughly peculiar art-language, but have also remained unsurpassed even in these days of more extended technical ability in lithography."

81 **Frederick William, the great elector, receives the oath of fealty of the Prussian "Landstände," at Königsberg, Oct. 18, 1663 (1836).**

Printed by the Lith. Institute of L. Sachse & Co., through Berndt. A plate from the "Denkwürdigkeiten aus der brandenburgisch-preussischen Geschichte in 16 Blättern, componirt und lithographirt von A. Menzel," published by L. Sachse & Co., Berlin, of which only 12 plates were issued. This work, in its faithful and uncompromising realism, seems akin to the productions of some of the old German masters. Executed with the crayon, and an occasional touch of the scraper. Menzel's first series of lithographs, executed with the pen ("Künstlers Erdenwallen," 1834), the "Denkwürdigkeiten," and the publication from which the following plate is taken, form a continuous illustration of the development of an artist of great power in this special field.

82 **A plate from "Versuche auf Stein mit Pinsel und Schabeisen" (Berlin, 1851).**

Published by Rocca Bros., printed by J. Hesse, Berlin. A veritable virtuoso-production. Done with brush and scraper.

83 **The boy Christ in the Temple (1852).**

Brushed and scraped on the stone by A. Menzel. Printed by J. Hesse, Berlin. A lithograph of the highest interest, and an excellent piece of character-drawing.

ACHENBACH, Oswald.

German landscape-painter (b. 1827). Still living in Düsseldorf.

84 **An Italian autumn evening (1836).**

Painted and drawn on stone by Osw. Achenbach. Published by the Lith. Institute of Arnz & Co., Düsseldorf. Tinted.

DAVID, Jules.

French painter, illustrator, and lithographer. His style is marked by a certain conventional prettiness. "Nothing special to say of him; his work is a diminutive species of that of Victor Adam."—*Beraldi.*

85 **Economy (12th year): "Now, Mama, when I have six francs, will you take them to the savings bank?" (1836.)**

Printed by Lemercier, published by Jeannin, Paris. The border by Danjoy. From "Good and Bad Conduct," an *album moral* which won the first prize of 2000 francs, proposed by Benjamin Delessert, president of the Savings Bank of France.

HARDING, George Perfect.

English portrait-painter (d. 1853). Occupied mainly in making water-color copies of historical portraits, and furnishing designs for various historical and antiquarian publications.

86 **William Upcott, Islington, March 27 (1837).**

Portrait of a noted book-lover. "G. P. Harding ad vivum del. et fecit." Day & Haghe, lith^{rs} to the King. Pub^{d} April, 1837, by G. P. Harding, Lambeth.

BAUGNIET, Charles.

Belgian artist (1814—?). Lithographed several hundred portraits of prominent people. Worked for 25 years in England; then settled in Paris and devoted himself to painting society pictures well known in this country.

87 **Portrait of Paul Delaroche (Paris, 1837).**

Three-quarter length. A white canvas on an easel back of the figure throws the head into relief.

GAVARNI.

Pseudonym of the French illustrator and caricaturist, Guillaume Sulpice Chevallier (1804–66), who signed his earlier work Hippolyte Chevalier. During 1830–38 he drew fashion-plates, titles, "album-subjects," and the like,—very elegant and graceful. Found his true vocation in pictorial satire, but also illustrated much. Handled the lithographic crayon with a sketchy *verve*, a brilliancy that gives to his work on the stone a place among the products of the great masters of the art. Beraldi places the number of his original lithographs at 2700. See "Gavarni: l'homme et l'œuvre," by E. and J. de Goncourt (Paris, 1873).

88 **Much shall be forgiven her, for she has danced much (1838?).**

Printed by Bertauts, Paris.

89 **Masked ball (1839?).**

90 **Edmond and Jules de Goncourt ("Masques et Visages: Messieurs du Feuilleton;" 1. 1852 or '53?).**

ADAM, Victor.

French painter of historical subjects and landscapes (1801–65 or '67). As a lithographer, he

evinced an astonishing fecundity and facility. His work consists mainly of popular historical pictures, studies of animals, intended for drawing-copies, and the like.

91 Departure from Fontainebleau (about 1838).

Lithographed by C. Motte.

BODMER, Karl.

Swiss painter and etcher (1809–94). Traveled in North America in 1832–34 with Alexander Maximilian, Prince of Neuwied, whom he accompanied as draftsman. Pictured the forest and its inhabitants in masterly variations. Made four large lithographs of adventures among the Indians, for which his friend and neighbor at Barbizon, J. F. Millet, introduced the figures; he produced many lithographs, and numerous etchings on copper and by the "Comte" process.

92 Deer on the prairie, evening (about 1838).

No lettering.

93 Wood-interior; small figures of hunter and dog. Deer in middle distance (about 1838).

No lettering. Both done with crayon and scraper.

LEMUD, Aimé de.

French lithographer (1816–86). Not very prolific; his lithographs number but 22. "The painter-like qualities in his lithographs, the subjects chosen, the romantic spirit pervading them, made them calculated to please both artists and public." See "Catalogue de l'œuvre lithographié et gravé de A. de Lemud," by A. Bouvenne (Paris, 1881).

94 Master Wolfframb (1838).

Printed by Lemercier, Benard & Co. "Aimé de Lemud . . . attained a certain celebrity in a single day, with a single lithograph. Adjectives fail with which to qualify the success of 'Master Wolfframb,' a success which will remain famous in the annals of prints; it was instantaneous, enormous, prodigious."—*Beraldi*, ix: 119. This, like the following, is executed with the crayon, the scraper being freely used.

95 The return to France (1841).

"De Lemude (*sic!*) del!" Printed by Lemercier, Benard & Co. The coffin of the emperor, borne by soldiers, and surrounded by specters of the *Grande Armée*, is greeted by the enthusiastic people. "This superb composition, Lemud's masterpiece."—*Beraldi*, ix: 125.

KREINS, Hilaire Antoine.

Flemish landscape-painter and designer (1806–62). Engraver; executed some lithographs.

96 Flemish wedding in the 17th Century (184–?).

After painting by Henri Leys.

FENDERICH, Charles.

American (?). Executed a number of portraits in the U. S. in 1841.

97 Portrait of John Tyler, President of the U. S. (1841).

From life on stone. Pub. by Chas. Fenderich, Washington City, D. C. P. S. Duval's Lith. Press, Phila. Crayon.

PETTENKOFER, August.

Austrian painter (1821–93 or '94). First worked as a designer and lithographer.

98 **The news (about 1843 ?).**

After a water-color by C. Schindler. Lith. by A. Pettenkoffer [*sic!*]. Pub. by Aloys Leykum, Imp.-Roy. Court lithographer. Crayon; scraper used to produce effect of white chalk once so much in vogue. Printed in one tint.

VERBOECKHOVEN, Eugène.

Belgian animal painter (1799–1881). In addition to his numerous paintings, once so popular in the States, he did many etchings and lithographs.

99 **Three dogs beside a stone wall (1844).**

Drawn on stone after nature by Verboeckhoven. Printed and published by Aubert & Co., Paris. Printed in one tint. Numbered "9" in lower margin, center (evidently one of a series).

CALAME, Alexander.

Celebrated Swiss painter (1810–64), "whose lithographed *modèles* of landscape long ruled supreme."

100 **Oaks (London, published 1st January 1844, by the Anaglyphic Co.).**

Lith.-print of Cattier, Paris. Tinted.

101 **Landscape (1850?).**

LLANTA, Jacques François Gauderique.

1807–60. Lithographed religious subjects and portraits.

102 **Portrait of Baron Desnoyers (1845).**

After Édouard Dubufe.

EICHENS, Philipp Hermann.

German painter (b. 1812). Worked mostly in Paris. Important in commercial engraving; much employed by Goupil. In 1842 he was awarded a third medal for lithography, in which medium he executed numerous portraits in Germany.

103 Portrait of himself (1846).

Printed by L. Sachse & Co., Berlin.

KRIEHUBER, Joseph.

Austrian painter and lithographer (1800–76). His lithographs, mostly portraits, are very numerous, and rank with the best German work. He and Pettenkofer were the masters of original lithography in Austria.

104 A morning with Liszt (1846).

Portraits of Kriehuber, Berlioz, Czerny, Liszt, and Ernst.

105 Portrait of the artist Kriehuber (1860).

Drawn on the stone by himself. Printed by Joh. Haller. This proof he presented to N. Sarony, with the signed inscription: "The artist to the artist: souvenir."

JACQUE, Charles.

Noted French painter and etcher (1813–94), celebrated in France and America for his artistic rendering of animal and landscape subjects as also for his hundreds of fine etchings. See "L'œuvre de Ch. Jacque: Catalogue de ses eaux-fortes et pointes-sèches," par J. J. Guiffrey (Paris, 1866).

106 The fisherman, rainy weather (1847?).

"Souvenirs d'artistes," No. 53. Printed by Bertauts, Paris.

107 **Cattle being led to the watering-place (1848 ?).**

Proof before letters.

JULIEN.

French lithographer (b. 1802 ?). Executed principally portraits and drawing-school copies, long accepted as models.

108 **Portrait of Béranger (about 1848 ?).**

"Galerie du Voleur," No. 54. Printed by Aubert & Co.

COLE, Thomas.

American painter (1801–48).

109 **The Good Shepherd (1848).**

Drawn on stone by the late Thos. Cole. "To the artists of America this print is respectfully dedicated by Maria Cole. 1842." Published by John P. Ridner, 497 Broadway. Copyrighted 1849.

GALLAIT, Louis.

Belgian painter (1810–87). Quite famous for his paintings of historic subjects.

110 **Family of fisherfolk at Blankenbergh (1848).**

"Gallait, peint et lith." Lith. by Simonau & Toovey.

CHAPLIN, Charles.

French painter (1825–91), well-known by his elegant delineations of women, and salon decorations. The lithographs here exhibited illustrate a phase of his art not familiar to many.

111 Study of a young woman, nude (1849).

After "Milet" (J. F. Millet). Bertauts, printer. Autograph signature of Chaplin.

112 Herdsmen of Cévennes (1850 ?).

"Ch. Chaplin, pinx. et lith." Printer, Bertauts, Paris. From "L'Artiste." Salon of 1850.

AVIGNON, F. d'.

French (Franco-American ?) artist, engaged by Brady to touch up photographs; was associated with him for a number of years.

113 Portrait of W. H. Prescott (1850).

F. D'Avignon, lith. from dag. by Brady. D'Avignon's Press, 323 Broadway. A plate from the "Gallery of Illustrious Americans" (N. Y., 1850). Copyrighted by Brady, D'Avignon & Co.

114 Portrait of Ralph Izard.

Proof. No date.

BARYE, Antoine Louis.

Celebrated French sculptor (1795–1875), executed some lithographs. His bronzes are as well known and appreciated here as in his own land.

115 Study of a tiger (1850).

Barrye [*sic !*]. Lith. by Delaunois. "L'Artiste," 1850.

116 Bear of the Mississippi (1850 ?).

Printed by Benard.

MOUILLERON, Adolphe.

French professional lithographer of note (1820–81). Especially successful in his reproductions of paintings

by others. "His lithographs," says Beraldi, "are executed with such brilliant resources that they have the flavor of original pieces."

117 André Vésale (1851 ?).

After a painting by E. Hamman. Printed by Bertauts, Paris.

MILLET, Jean François.

French painter of note (1814–75), has left three or four lithographs. See Alfred Lebrun's "Catalogue of the Etchings, Heliographs, Lithographs, and Woodcuts done by J. F. Millet; translated by F. Keppel" (N. Y., 1887).

118 The sower (1851).

Done for "L'Artiste," but not published. One proof taken in 1851. The stone was mislaid, and the impressions taken in 1879 show it to be much damaged.

BIDA, Alexandre.

French painter in water-colors, and illustrator (1820–1894). Best known by his many designs (etched by others) for the Bible.

119 A muezzin (1851).

A plate from Bida's "L'Orient pittoresque."

DORÉ, Gustave.

Famous French illustrator, painter, and sculptor (1832–83), made his début as a caricaturist and lithographer. The characteristic qualities of this genius are practically the same in all his work, whatever the medium—a Gallic verve, ardent imagination, fantastic invention, and astonishing facility and productiveness.

120 A carnival scene (1852 ?).

A plate from the "Folies-Gauloises ?"

DEKKER, H. A. C.

Dutch artist.

121 Poetry (1853).

After Jos. Israels. Lith. print by J. D. Steuerwald, Amsterdam.

SOULANGE-TEISSIER, Louis Emmanuel.

French reproductive lithographer of great repute (b. 1814). "Has been principally the interpreter of Rosa Bonheur."

122 The charcoal-burners (pub. 1st Oct., 1854).

After Rosa Bonheur. Print by Lemercier. Crayon; scraper used, giving the familiar chalky effect.

HERVIER, Adolphe.

French landscape-painter and etcher (1821–79). Pupil of Eug. Isabey, by whom he was influenced. His lithographs in crayon or wash are not without interest.

123 Old woman and pig (1854).

Printed by A^te Bry, Paris. Lettered "Hervier 4"; probably a plate from his album, "Lithographies artistiques." Crayon-drawing.

BRESDIN, Rodolphe.

French artist (1822–85), known as "Chien-Caillou." Said to have been very poor. Described by Champfleury, in "Chien-Caillou." Catalogue of his work by A. Bouvenne. Work mostly etched.

124 The comedy of death (1854).

Drawn with the pen. Printed by Lemercier, Paris. Autograph signature. The artist revels in a maze of grotesque and fanciful details, a medley of strange beings and forms that seems ludicrous rather than horrible, the product of a somewhat diseased imagination.

125 The good Samaritan.

His most important production. Pen-drawing. Printed by Lemercier, Paris.

NANTEUIL, Célestin.

French painter (1813–73), "the romantic illustrator *par excellence*," a "lithographer of the first rank." Executed numerous original and reproductive lithographs for "L'Artiste," Bertauts's publications, etc. See Ph. Burty's "L'Âge du romantisme: Célestin Nanteuil, graveur et peintre" (Paris, 1887).

126 Cupids guarding the door (1855).

Printed by Bertauts.

ACHENBACH, Andreas.

German landscape and marine painter (b. 1815). Brother of Oswald, and still living at Düsseldorf.

127 Coast of Capri (1855).

Painted and drawn on stone by Achenbach. Published by the Lithographic Institute of Arnz & Co., Düsseldorf. Pen-drawing.

ROPS, Félicien.

Belgian illustrator, lithographer, etcher (b. about 1835 ?). An artist of *raffinement*, with a peculiar imagination; known to many mainly by his *sujets libres*. Executed some noteworthy lithographs, especially the "Burial in the Walloon Country." "As soon as he became master of the lithograph process," says Beraldi, regretfully, "he entirely abandoned it." Erasthène Ramiro (pseudonym of Eugène Rodrigues) has prepared a "Catalogue descriptif des lithographies de Félicien Rops" (Paris, 1891).

128 To our subscribers (about 1856).

A New Year cartoon from the journal "Uylenspiegel" (founded by Rops in Brussels, 1854), giving portraits of the artist and his eleven collaborators.

129 Waterloo medal (about 1860).

A satirical print directed against the Empire. Printed in two tints.

FECKERT, Gustav.

One of the best of modern German reproductive lithographers (b. 1820). His works, we are told, "show a high degree of perfection and technical mastery in entering into the spirit as well as the coloristic peculiarities of the original." One of his finest productions is the full-length portrait of M. Ravené, from a painting by Prof. L. Knaus.

130 Forgetting pain (about 1857 ?).

After L. Gallait's "Power of Music" or "Bohemian Musicians." Printed by W. Korn, Berlin.

FRÈRE, Édouard.

French genre painter (1819–86). Drew a few lithographs. Very popular as a painter of peasant children.

131 Boy looking at prints (1857).

"Éd. Frère, pinx. et lith." Salon of 1857. Printed by Bertauts. Publ. in "L'Artiste" of 1858.

ANASTASI, Auguste.

French landscape-painter (1820–95.) Little known to the present generation, having been blind for about twenty-five years.

132 Banks of the Meuse, at Zwindrecht, Holland (1857).

"A. Anastasi, pinx. et lith." Salon of 1857. Bertauts, printer. From "L'Artiste" of 1857.

BOULANGER, Louis.

French (1806–67). "One of the Romantic painters *par excellence*. . . . Left very curious lithographic work . . . of that romanticism which Théophile Gautier called 'hugolâtre and racinophobe.'"—*Beraldi.*

133 Paganini in prison (186–?).

Lith. by Lemercier. From "L'Artiste."

DIAZ DE LA PEÑA, Narciso Virgilio.

French painter, of Spanish parentage (1808–76). Did some noteworthy lithographs.

134 Amorous madmen (1860?).

Bertauts, printer, Paris. From "L'Artiste."

DUVAL & CO.

A well-known firm of lithographers, for over thirty years in Philadelphia. A. Newsam was the chief artist of the establishment.

135 Miniature of Washington on ivory (1860).

After Mrs. Sharpless. Executed for J. J. Smith and J. F. Watson's "American Historical and Literary Curiosities," 2d series (N. Y., 1860).

BRASCASSAT, Jacques Raymond.

French painter (1805–67).

136 Sheep resting (Oct. 1, 1860).

Brascassat, pinx. et lith. Printed by Bertauts, Paris. Published by Goupil. No. 4 in "Études des animaux."

SABATIER, Léon.

French artist. From 1827 to 1872 lithographed innumerable "picturesque views" for various books of travel and descriptive works on Paris, the Seine, Constantinople, etc. "As pieces for the portfolio of amateurs," says Beraldi, "we find nothing to note in this inexhaustible production but some 'Marines' lithographed in wash after Isabey and Le Poitevin."

137 View of Venice (about 1861?).

After Liem (misprint for Ziem). Printed by Lemercier, Paris. No. 174 of "Les artistes contemporains."

HOMER, Winslow.

American painter in oil and water-colors, and illustrator (b. 1836). Has made etchings and lithographs.

138 The coffee call (1862?).

139 The baggage train (1862?).

Both from "Campaign Sketches," (1862?) lith. and publ. by L. Prang & Co., Boston. Crayon and scraper. Printed in one tint.

SARONY, Napoleon.

Born in Quebec, 1821, the year of the great Napoleon's death at St. Helena. His father, an old Brunswicker, had fought against the "Little Corporal," but was such an admirer of the great warrior that he named Sarony after him. He was brought to New York when very young. At the age of thirteen he found his first employment with the lithographers Risso & Brown; then with Robinson. Before he was of age he was employed by Nathaniel Currier,—afterward the well-known firm of "Currier & Ives,"—with whom he remained several years. On leaving, he established the firm of Sarony & Major. The name of Knapp was soon added. Their business became very large and profitable. Sarony, retiring in

1858, went abroad to study painting, which he had to abandon through the loss of his fortune, and, on the advice of his brother Oliver, then a successful photographer in England, he took up that art and established himself in Birmingham. He returned to New York in 1866, since which time his career has been manifest.

140 Portrait of Napoleon Sarony (1863).

Drawn by himself on a lithographic stone *which has never been printed from*, and is most interesting on that account.

MANET, Édouard.

French founder of the "impressionist" school of painting (1832–83). His lithographs are of but slight artistic interest, apart from the personality of their author. See Edmund Bazire's "Manet" (Paris, 1884).

141 Title of "Plainte moresque," a piece of music for the guitar, by J. Bosch (about 1863 ?).

Printed by Lemercier & Co., Paris.

142 The gallery (about 1871 ?).

Drawn with the brush.

BARGUE, Charles.

French painter (d. 1883). Began as a lithographer, and in that capacity was awarded medals in 1867 and 1868.

143 Small street of the port, environs of Morlaix (about 1864).

After Hervier. Printed by Bertauts, Paris. From "L'Artiste." Crayon-drawing, scraper freely used.

GUY, Seymour Joseph.

American painter (b. in England, 1824).

144 **Certificate of contribution to the Brooklyn and Long Island Fair in aid of the U. S. Sanitary Commission (1864).**

Endicott & Co., lith., 59 Beekman St., N. Y.

GILBERT, Achille.

French painter and engraver (b. 1828). Began to lithograph in 1848 and to etch in 1868, gaining an honorable position in each field.

145 **Maria. (1865).**

After Bonnat. Salon of 1865. Printing by Becquet, Paris. A fine, honest bit of crayon-drawing.

BAKER, Joseph E.

American lithographer, employed successively by Bufford and the Forbes Co., two Boston firms of lithographers. Has drawn portraits and theatrical window-posters.

146 **Portrait of Edward Everett (1865).**

After photo. by Black & Case. Lith. and pub. by J. H. Bufford.

BONHEUR, Rosa.

Noted French animal painter (b. 1822).

147 **Head of lioness, with facsimile of a letter from the artist, the latter dated June 27, 1865.**

148 **Sheep in the fold (about 1866).**

On tinted paper. No lettering. Autograph signature of the artist.

COURBET, Gustave.

French painter (1819–77). Of his few etchings and lithographs, Beraldi says: "All this, notwithstanding the painter's name, is frankly bad." And Bouchot tells us that "Courbet treated lithography as he did painting, with the roughness of a peasant teasing a woman of the world."

149 **The apostle Jean Journet, setting out to conquer universal harmony (about 1866).**

Lith. by Vion.

PIRODON, Eugène Louis.

French painter and lithographer. Executed nearly 600 lithographs, including many reproductions of paintings.

150 **"Victory" (1866).**

Dog and dead hare. After the picture by Troyon. Bertauts, printer, Paris. Published in "L'Artiste," 1866.

FRIZZELL, S. S.

American.

151 **Elaine (1866).**

After W. M. Hunt. Pub. by Hendrickson, Doll & Richards, Boston. Crayon, slight scraping. Soft effect.

VERNIER, ÉMILE.

French lithographer and painter (d. 1884). "Vernier's lithographs," says Beraldi, "at first of a creditable color, finally fell into a uniform and disheartening gray."

152 **The angelus (about 1868?).**

After J. F. Millet. Printed by Lemercier & Co., Paris. Proof before letters.

MORAN, Thomas.

American landscape-painter, etcher, and illustrator (b. in England, 1837).

153 A wood interior (1868).

No. 1 of "Studies and Pictures by Thos. Moran." Jas. McGuigan, printer, Phila.

154 South shore of Lake Superior (1869).

From a study made in 1859. Only 10 or 12 impressions taken when the stone was accidentally destroyed. A forcible work,—and his best, the artist asserts. Printer as above.

WIANELLI.

Italian artist.

155 Sepulchre of the Sannazzaro in S. Maria del Parto (about 1869?).

"Wianelli dis. Forino litog." A good and quite delicate example of Italian work.

BENASSAI, GIUSEPPE.

Italian landscape painter (1835–78).

156 "La quiète Landscape (1869).

"Autographic sketch by Giuseppe Benassai, of Reggio Calabria," after the picture premiated at Florence in 1868. Torino, lith. by F^lli Doyen. Pen-drawing, slightly filled in with crayon. A poor specimen of Italian work.

CHAUVEL, Théophile.

French painter-etcher (b. 1831), noted for his reproductive etchings. Executed also a small number of lithographs, which are simply extraordinary in their effective rendering of the brush-work of noted masters.

157 **The storm (1869).**

After Diaz. No lettering. Autograph signature of Chauvel.

158 **On the waves (1872).**

Generally known as "The Phantom Ship." After a pastel by Charles Méryon. 100 impressions by Lemercier & Co., Paris.

159 **Cows at the watering-place (1874).**

After Troyon. Proof before letters. The original picture is in the Walters collection, Baltimore.

DELESSARD, A.

French decorative and landscape painter; worked in New York for some years, then returned to Paris.

160 **Twilight (about 1870?).**

A. Delessard, pinxt. and lith. Published by Geo. Ward Nichols, 756 Broadway, N. Y.

RONDEL, Frederic.

Franco-American painter (b. in Paris in 1826); has lived and worked in America since 1855.

161 **Twilight (about 1870?).**

After Geo. Inness. Published by Geo. Ward Nichols, 756 Broadway, New York.

SIROUY, Achille.

French lithographer (b. 1834), very skilful.

162 **Miss Meyer (1870).**

After Prud'hon. Printed by Aug. Bry. Proof before letters. Lettering in pencil by Sirouy. ". . . The pieces after Meissonier, Prud'hon, Decamps, and Delacroix give a special importance to Sirouy's work, and place him among the most skilful artists of reproductive lithography."— *Beraldi.*

COLE, Joseph Foxcroft.

American landscape and animal painter (1837–92). Began life as a lithographer in Bufford's establishment, Boston, where Winslow Homer also was engaged at the time, and where Eastman Johnson had been before him. L. Prang & Co. published, in 1870, "Album of American Artists; Part 1: Pastoral subjects, from the paintings of J. Foxcroft Cole. Drawn on stone by the artist." It contained six plates, which, together with his "Pastoral" and "Pastoral, No. 2," are believed to be the only original lithographs executed by him.

163 Pastoral (about 1870?).

J. Foxcroft Cole, pinx. and lith. Print by L. Prang & Co. Published by E. A. Doll, Boston.

LEGROS, Alphonse.

French painter and engraver (b. 1837). In England since 1863. A "Catalogue raisonné de l'œuvre gravé et lithographié de M. Alphonse Legros, 1855–1877," by A. P. Malassis and A. W. Thibaudeau, was published in Paris in 1877.

164 Portrait of Champfleury (1875).

WHISTLER, James Abbot McNeill.

American-born painter and etcher (b. 1834 or 1836). This well-known, talented, and eccentric artist shows his characteristic qualities in a number of lithographs, most of them quite sketchy. In works like his "Chelsea fish shop" he shows the same lightness of touch and succinctness as in his etchings, yet to the loving student of the products of the golden age of lithography it may still be considered an open question whether the lithographic process is especially well suited to Whistler. However, it is a highly interesting matter to observe artists of modern tendencies striving to express themselves in an art that seemed so well adapted to the artistic needs of the period of the "men of 1830."

165 The toilet (published 1878).

Proof before all letters. Crayon, stump, and scraper.

166 The canal, Vitré.

Light crayon sketch. Proof before all letters.

RIBOT, Théodule.

French painter (1823–91). "Th. Ribot, sa vie et ses œuvres," is by L. de Fourcaud.

167 Portrait of his son (1880?).

Crayon and scraper.

FANTIN-LATOUR, Henri.

French painter-lithographer (b. 1836). "An enthusiast in music, he has undertaken to translate into drawings the melodic inspirations of Schumann, Berlioz, Wagner, and Brahms." His vaporous designs are graceful and elegant. See "Les maîtres de la lithographie: Fantin-Latour. Étude, suivie du catalogue de son œuvre," by G. Hédiard (Paris, 1892), and "Un peintre melomane: Fantin-Latour," by R. Bouyer (Paris, 1895).

168 Frontispiece: the genius of music (1881).

Winged figure bearing tablet inscribed with the names of Schumann, Berlioz, Wagner, and Brahms. Salon of 1881.

169 "After the portrait which I made of myself at the age of 17 years. H. Fantin" (1892).

170 To Stendhal (1892).

A winged female figure decorating the tomb of Henri Beyle with flowers. Printed by Lemercier, Paris. These three, like all his lithographs, are done in crayon, freely scraped.

CHARTRAN, Théobald.

French portrait-painter. Visited America in recent years. Executed a series of portraits on stone.

171 Portrait of Carolus Duran (1885).

Crayon, with some scraping.

VERGNES, CAMILLE.

French lithographer. Since 1881, has exhibited various reproductions of paintings by contemporary painters, with much success.

172 Portrait of Léon Cogniet (1886).

After Bonnat. Proof before letters. Autograph signature. An effective and honest piece of work.

DETAILLE, Édouard.

French painter and illustrator of note (b. 1848).

173 Sketches of Zouaves, etc. (1886).

Autograph note: "Trial lithograph, of which twenty impressions were made. Not placed on the market. E. Detaille."

174 Artilleryman standing guard over a cannon.

Autograph note: "Separate impression of a lithograph made for a military publication, not to be found, and published for a charity festival. Separate impression, very rare. E. Detaille."

ISRAELS, Josef.

Dutch painter (b. 1824).

175 Winter, also in life (1890).

MAUROU, Paul.

French (b. 1848). Has attracted much attention by his large portrait heads, executed in a vigorous and masterly manner, such as his "Mounet-Sully as Hamlet," after J. P. Laurens (1889), gaining a medal for his work.

176 Thomas of Aquinas (1890).

After Laurens. Salon of 1891. Proof before all letters. Thirty impressions. Autograph signatures of Laurens and Maurou.

BAUER, M.

Contemporary Dutch artist of advanced tendencies.

177 The caliph, accompanied by a numerous escort (1891).

A plate from "La légende de St. Julien l'hospitalier": ten lithographs after Gustave Flaubert (La Haye, 1891), twenty copies only. Vague in drawing, like all his work.

REDON, Odilon.

French artist (b. 1840). A symbolist, whose mystical and fantastic conceptions on stone have found some admirers, but are undecipherable to common mortals. Jules Destrée has compiled a "Catalogue descriptif des lithographies de Redon."

178 Eyes closed (1891).

Fifty impressions. "Redon's best piece; it is perfectly comprehensible."—*Beraldi.*

CASSATT, Mary.

American painter and etcher, living in Paris.

179 **Lady in opera-box (1891).**

Autograph note by the artist: ". . . This early and only attempt at lithography. Five proofs, stone effaced. May, 1891." Crayon and scraper.

LUNOIS, Alexandre.

French (b. 1863); has passed at a bound into the very first rank of contemporary lithographers. He juggles with his medium, at times producing an astonishing resemblance to process copies of wash drawings, but in his reproductions of work by Daumier, Ulysse Butin, etc., he suppresses his identity.

180 **Nocturnal adoration of the Holy Sacrament (about 1892).**

Proof before all letters. 6 impressions of this state. Autograph signature. Done with brush and scraper.

CHÉRET, Jules.

Noted French designer of posters (b. 1836). His work is marked by verve, elegance, a certain French esprit, and a maximum of effect with few colors.

181 **A plate from "L'Estampe originale" (1892).**

Printed in brown.

DAGNAN-BOUVERET, Pascal Adolphe Jean.

French painter (b. 1852).

182 **Adoration of the shepherds (1892).**

DILLON, Henri Patrice.

French lithographer, essentially of to-day.

183 **Plate from a series of months (1892).**

Proof without lettering. Signed in pencil.

184 **Landscape, pool in foreground (1893).**

Proof without lettering. Remarque. Crayon and brush were tried on the margin, shown in this impression.

BESNARD, Albert.

French painter, noted for his chromatic vagaries (b. 1849).

185 **Death at the door, surprising a family at table (about 1893).**

From "L'Estampe originale." No lettering.

PUVIS DE CHAVANNES, Pierre.

French decorative painter, (b. 1824).

186 **Plate from "L'Estampe originale" (1893).**

Figure of woman, seated, with Phrygian cap. Cliff and view of sea in background. Printed in brown. No lettering.

ROBIDA, Albert.

French draftsman and writer (b. 1848). A "describer of manners" and caricaturist; of a "capricious verve, a singular fancy," somewhat bizarre in style, and very prolific.

187 **Old building on a cliff, possibly intended for Mont St. Michel (1893).**

WICKENDEN, Robert J.

American painter, living in France.

188 **The return of the flock (1893).**

Remarque proof, before all letters. Autograph signature.

DESBOUTIN, Marcellin.

French painter-etcher (b. 1822). Has executed genre-subjects and many portraits in dry-point.

189 Portrait of himself (about 1894).

From "Album des peintres-lithographes." No lettering. Loosely handled.

BRACQUEMOND, Félix.

French artist (b. 1833). Began his art-life, when quite young, in a lithographic establishment. Best known as an etcher of great talent and originality.

190 Nude female, in woods, reaching for fruit hanging over her head (1894).

Autograph signature. No lettering. Crayon; scraper slightly used.

191 Female bather (1894).

Second state. No lettering. Autograph note by the artist: "Lith. sketch, made in order to try the color values which the crayon gives for each color." Crayon; some scraping.

BUHOT, Félix.

French painter and etcher (b. 1847). "Buhot," says Beraldi, "has a note of his own, full of life and very modern."

192 Jean Buhot (Sat., July 16, 1894).

Portrait of a boy. As in many of his etchings, the broad margin is filled with sketches and crayon-marks. Autograph note by the artist: "Sketch from nature on paper (transferred to stone). 25 impressions (stone destroyed)."

HERKOMER, Hubert.

German painter, composer, etcher, and what not, an artist of much versatility and force. Born 1849 in Munich; lives and works in England.

193 **Spring song (1894).**

One of a small series of illustrations for a musical composition of his own. Crayon and scraper.

GEOFFROY, Jean.

Well-known French painter of child-life (b. 1853).

194 **Heads of two children (1894).**

From the "Album des peintres-lithographes." No lettering. Almost pure crayon-work. Little scraping.

GŒNEUTTE, Norbert.

French painter-etcher of Parisian subjects (1854-94). He had much talent and did numerous etchings and dry points.

195 **Figure of woman, in hat and cloak (1894).**

1st state; 3 impressions. Broad margin on right filled with rough sketches, and marks made in trying the crayon. No lettering.

STORM VAN 'S GRAVESANDE, Charles.

Dutch etcher (b. 1841).

196 **Marine, with small sailing vessels; city in background (1895).**

Autograph signature. Crayon; a few scratches with scraper. While reminding one of the succinctness and simplicity of method in the artist's etchings, this lithograph does not seem to show the same sureness of touch born of absolute familiarity with the medium.

MUYDEN, Evert van.

Born at Rome, of Swiss parents, 1853. Lives in Paris. Noted etcher of animal subjects.

197 Lion reposing (1895).

Signed autograph note by the artist: "Only 20 impressions. Stone destroyed." Crayon; touched up with the pen.

198 Lion attacking buffalo (1895).

Original lithographic drawing in wash, pen, and crayon, on prepared paper. This drawing, in its present state, may be transferred to a lithographic stone and printed from.

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Catalogue of An Exhibition of Japanese Prints



At the Grolier Club
Twenty-nine East Thirty-second St., N. Y.
April, 1896


THE DE VINNE PRESS

NOTE.

THE first exhibition of Japanese prints was held at the rooms of the Grolier Club, No. 64 Madison Avenue, in the month of April, 1889, seven years ago, when it was attempted, I believe, for the first time in this city, to show something of the history and development of the art of colored printing from wood-blocks in Japan.

The interest in Japanese colored prints since that time has been steadily increasing, and there are several collectors who devote a share of their attention to this branch of Japanese art.

The object of the present exhibition is to bring together a few notable examples of twelve masters of the Ukiyoye school whose designs are handed down to us in prints.

It is much to be regretted that Iwasa Matahei, the acknowledged originator of the Ukiyoye, or the popular pictures, is not represented in this exhibition, owing to the impossibility of securing an example of his works in prints.

Moronobu, of Hishikawa family, was the first Ukiyoye painter to introduce the artistic book illustrations; and it is to him perhaps more than others that the art of wood-engraving came to be regarded as one of the fine arts in Japan. He was originally a designer for dyed robes and em-

broideries, and formed his style after Matahei, whom he admired greatly, when he began to draw for wood-engraving.

Masanobu, of Okumura family, a close follower of both Moronobu and Kiyonobu, of Torii family, was the originator of Beniye (Beni — "Extract of Carthamus"), pale rose color, and also of the Ukiye, a name given to the prints which were printed with special effort to give a great perspective distance. His portrait of the popular story-teller Tukai Shidoken, who had his stand on a platform within the temple ground of Asakusa, is one of the most notable examples of his works. His designs are mostly printed in three colors —namely, black, pale green, and pale rose. The Urushiye, or lacquered prints, were also introduced during his time.

Harunobu, of Suzuki family, a pupil of Shigenaga, was distinguished as the originator of the Adsumaye or Nishikiye, which were printed from five or six blocks. He was a strong, proud artist, and he never painted portraits of actors, considering it as beneath the dignity of his art. Among his most popular examples are the portraits of Onami and Ohatsu, two beautiful girls who danced on a festal occasion in the sixth year of Meiwa at the temple of Benten of Yushima, of Osen of Yanaka tea house, and of Osuji of Asakusai. His pupil Shiba Kokan, who was known as Harunobu the second, was the first to introduce copper engraving into Japan. He also painted in oil, which he learned to use from a Dutch painter at Nagasaki.

Koriusai, of Isoda family, also a pupil of Shigenaga, and a great admirer of Harunobu, was a noted artist of his time.

Shunsho, of Katsukawa family, is considered by many to be the most successful depictor of actors in costume, and his narrow single sheet portraits of actors have been much admired by native connoisseurs for the lifelike drawing and harmony of coloring. He made his reputation by his portraits of five actors in the characters of the five gay sports.

Kiyonaga, of Torii family, was undoubtedly the greatest artist of that famous family, and he is considered by some as the greatest among the designers for colored prints. The examples of his works are notable for the purity of tones and the graceful lines of drawing. He devoted his personal attention to the engraving and printing of his designs, and he succeeded in printing the transparent effect of robes and in producing the delicate shadings in the coloring of dresses.

Shuncho Koyekawa, perhaps a pupil of Shunsho, and a close imitator of Kiyonaga, was a designer of colored prints, and his works are graceful in drawing.

Yeishi Hosoda, a pupil of Kano Yeisen, and afterward of Riubunsai, made designs for color prints after the Torii style, and also after Utamaro and Hokusai style. The colored prints of beauties and geishas were very popular in his day.

Utamaro, of Kitagawa family, a pupil of Toriyama Sekiyen, was the most popular and greatest designer of colored prints of his time. He also, like the great Harunobu, never painted a portrait of actors, saying it was beneath his art. He was a man of strong character and of independent thought. He was severely reprimanded by the Shogun's government for his suggestive illustra-

tion of the history of the famous Taiko, and he was put into prison for another offence. Among his famous prints, his caricature of the play of Ohan Choyemon is perhaps the most famous, and the book of his pictures of birds, printed in colors and with embossing, is the most striking example of his works.

Toyokuni Utagawa, a pupil of Toyoharu, was a famous designer of theatrical pictures, as well as book illustrator. Some authorities attribute to him the introduction of the colored prints in two colors—purple and black. He was especially noted for his skill in depicting actors' portraits.

Hokusai Katsushika, a pupil of Shunsho, was the most prolific designer of colored prints and book illustrations. Among the most noted examples of his works, a set of five sheets, illustrating five of one hundred ghost stories, was greatly admired. His Mangwa was highly esteemed, and his landscapes were also much admired.

After many years' hard work he established his great reputation, and he was honored by the Shogun's command to paint in his presence.

Hiroshige Ichiriusai, a pupil of Toyohiro, was one of the most noted Ukiyoye painters, and his landscapes of fifty-three stations of the Tokaido, the celebrated places of the Capital, and the hundred views of Yedo, were popular and much sought after even in his own time. H. S.

CATALOGUE.

✠

HISHIKAWA MORONOBU.

1 MORONOBU.

Incident of an historic battle; black and white.

2 MORONOBU.

Domestic scene — man and woman; black and white.

3 MORONOBU.

Three girls; black and white.

4 MORONOBU.

Girl and man; black and white.

5 MORONOBU.

Lady and maid in library; black and white.

OKUMURA MASANOBU.

6 MASANOBU.

Man with sacred ox; black ground and white lines.

7 MASANOBU.

Young lovers.

8 MASANOBU.
Girls reading manuscript.

9 MASANOBU.
Girls reading manuscript.

10 MASANOBU.
Girl standing, with a bamboo stick.

11 MASANOBU.
Young girl sitting on her bed.

12 MASANOBU.
Group of girls; uncut triptych.

13 MASANOBU.
Young man playing a flute.

14 MASANOBU.
Woman closely draped.

15 MASANOBU.
Group of women; triptych.

SUZUKI HARUNOBU.

16 HARUNOBU.
Goddess with mythical elephant; dated 1765.

17 HARUNOBU.
Two girls reading a scroll.

18 HARUNOBU.
Girl by the shore.

19 HARUNOBU.
Girl ascending stairs.

20 HARUNOBU.
Boy and girl playing battledore and shuttlecock.

21 HARUNOBU.
Girl looking out at the moon.

22 HARUNOBU.
Young woman in the snow.

23 HARUNOBU.
Mother and child reading.

24 HARUNOBU.
Young girl and servant walking in the street.

25 HARUNOBU.
Figure of a man.

26 HARUNOBU.
Two girls and young man caught in shower.

27 HARUNOBU.
Group on a veranda.

28 HARUNOBU.
The cock-fight.

29 HARUNOBU.
Young man in disguise before two girls at a window.

30 HARUNOBU.
Boy leading *musme* on horseback.

31 HARUNOBU.
Girl and servant adjusting sandal.

32 HARUNOBU.
Woman reading a scroll.

33 HARUNOBU.
Two girls peeping by a fence.

34 HARUNOBU.
Two divers on a beach.

35 HARUNOBU.
Girl playing with a ball.

36 HARUNOBU.
Girl bleaching cloth.

37 HARUNOBU.
Mother and child by a riverside.

38 HARUNOBU.
Two girls in the rain.

39 HARUNOBU.
Young lovers walking in the snow.

40 HARUNOBU.
Two girls reading and smoking on a balcony.

ISODA KORIUSAI.

41 KORIUSAI.
Girl playing *tsuzumi* and companion playing *samisen*.

42 KORIUSAI.
Woman and two attendants.

43 KORIUSAI.
A fancy picture — three figures.

44 KORIUSAI.
Group of five girls.

45 KORIUSAI.
Standing figure with sword.

46 KORIUSAI.
Woman and child.

KATSUKAWA SHUNSHO.

47 SHUNSHO.
Actor—male figure in snow.

48 SHUNSHO.
Lady standing.

49 SHUNSHO.
The actor Ichikawa as Hokaibo (beggar priest).

50 SHUNSHO.
Two actors—male and female.

51 SHUNSHO.
Actor with a fan.

52 SHUNSHO.
Actor with lantern.

53 SHUNSHO.
Lovers parting; two prints.

54 SHUNSHO.
Two actors.

TORII KIYONAGA.

55 KIYONAGA.
Group about a carrying chair—river and hillside in background; black and white.

56 KIYONAGA.
Woman with attendants.

57 KIYONAGA.
Group, one with *samisen*.

58 KIYONAGA.
Group of young women.

59 KIYONAGA.
Two ladies and maid servant with box and lantern—night scene.

60 KIYONAGA.
Lady in street costume, with two attendants carrying an umbrella.

61 KIYONAGA.
Four girls with pink caps at temple gate.

62 KIYONAGA.
Two actors in foreground with chorus behind.

63 KIYONAGA.
Lady and servant walking in the street.

64 KIYONAGA.
Boy writing.

65 KIYONAGA.
Girl on balcony watching young man.

66 KIYONAGA.
Young lovers reading a letter.

67 KIYONAGA.
Court lady and attendant.

68 KIYONAGA.
Family walking near a river.

69 KIYONAGA.
Lady, two girls, and a boy.

70 KIYONAGA.
Three ladies, one with a *samisen.*

71 KIYONAGA.
Three women and a man walking in the fields.

72 KIYONAGA.
Two ladies, girl and boy, and attendant with umbrella.

73 KIYONAGA.
Three women, and man carrying a child.

74 KIYONAGA.
Three girls on a balcony.

75 KIYONAGA.
Three women gathering flowers in a field.

76 KIYONAGA.
Four women coming from a temple.

77 KIYONAGA.
Two women and a man approaching a temple in the snow.

78 KIYONAGA.
Groups in a garden; diptych.

79 KIYONAGA.
Youth serenading three girls.

80 KIYONAGA.
Lady and two attendants.

81 KIYONAGA.
Fête of the cherry blossoms; triptych.

KOYEKAWA SHUNCHO.

82 SHUNCHO.
Girls about to embark.

83 SHUNCHO.
Man and woman.

84 SHUNCHO.
Two girls under an umbrella.

85 SHUNCHO.
Three women near a temple.

86 SHUNCHO.
Three women and two girls.

87 SHUNCHO.
Women gathering flowers.

HOSODA YEISHI.

88 YEISHI.
Figures at a booth by rice-fields.

89 YEISHI.
Three girls near rice-fields.

90 YEISHI.
Woman at her toilet.

91 YEISHI.
Two girls, one holding a *samisen.*

92 YEISHI.
Three women and two girls walking under lanterns.

93 YEISHI.
Girl reading a letter.

94 YEISHI.
Woman trying on a dress.

95 YEISHI.
Girl making tea.

96 YEISHI.
Three graces — plum, bamboo, and pine.

97 YEISHI.
Girl writing on a fan.

98 YEISHI.
Girl sitting.

99 YEISHI.
Seven girls at edge of a stream; diptych.

100 YEISHI.
Girls in a boat and on the shore; triptych.

KITAGAWA UTAMARO.

101 UTAMARO.
Woman in summer costume.

102 UTAMARO.
Kintoki and mother.

103 UTAMARO.
Three girls in fancy dress.

104 UTAMARO.
Mother playing with child.

105 UTAMARO.
Girl with *samisen*.

106 UTAMARO.
Man and woman under an umbrella.

107 UTAMARO.
Girls under a wistaria arbor.

108 UTAMARO.
Woman and child.

109 UTAMARO.
Girl with umbrella embarking.

110 UTAMARO.
Mother and child looking into basin of water.

111 UTAMARO.
Young women at the toilet.

112 UTAMARO.
Girl with green umbrella.

113 UTAMARO.
Girl holding spray of flowers.

114 UTAMARO.
Girl and man lighting lantern.

115 UTAMARO.
Mother and child.

116 UTAMARO.
Portrait of Toyo.

117 UTAMARO.
Two women looking at a picture roll.

118 UTAMARO.
Girl with a book.

119 UTAMARO.
Girl reading a book.

120 UTAMARO.
Festival of storks; triptych.

121 UTAMARO.
Women on a bridge; triptych.

122 UTAMARO.
Girls in a tea-house; triptych.

123 UTAMARO.
Seven goddesses, with Fuji in the distance; triptych.

124 UTAMARO.
Wedding procession; triptych.

UTAGAWA TOYOKUNI.

125 TOYOKUNI.
Girl in rain reading a love letter.

126 TOYOKUNI.
Lady carrying *sake* cup.

127 TOYOKUNI.
Girl under an umbrella.

128 TOYOKUNI.
Man on bench, four girls standing by him.

129 TOYOKUNI.
Actors in male and female characters; two-sheet picture.

130 TOYOKUNI.
Woman seated near *hibachi.*

131 TOYOKUNI.
Women and child at a bath-house; triptych.

132 TOYOKUNI.
Groups of women, one man seated; triptych.

133 TOYOKUNI.
Interior scene; groups of women, one man standing; triptych.

134 TOYOKUNI.
Groups of women, one alighting from a chair; triptych.

KATSUSHIKA HOKUSAI.

135 HOKUSAI.
Mother and child.

136 HOKUSAI.
Three ladies; *surimono;* lady arranging flowers; *surimono.*

137 HOKUSAI.
Landscape with mountains.

138 HOKUSAI.
Tea house at Yoshida.

139 HOKUSAI.
Two ladies and a man near the Uyeno temple gate.

140 HOKUSAI.
The Uyeno temple balcony, with five girls.

141 HOKUSAI.
Two women in pensive mood.

142 HOKUSAI.
October, one of the twelve months series.

143 HOKUSAI.
November, one of the twelve months series.

144 HOKUSAI.
December, one of the twelve months series.

145 HOKUSAI.
Storks and pine.

146 HOKUSAI.
Rice gatherers.

147 HOKUSAI.
The wave.

148 HOKUSAI.
Celebration of October full moon.

149 HOKUSAI.
View of Fuji-san from beneath Monnen bridge, Fukagawa.

150 HOKUSAI.
View of Fuji-san from bank of river Tama in Bushu.

151 HOKUSAI.
View of white cap of Fuji-san; thunder storm below.

152 HOKUSAI.
View of Fuji-san from Tago-no-ura on the Tokaido.

153 HOKUSAI.
View of Fuji-san from Suruga dai Yedo.

154 HOKUSAI.
View of Fuji-san from Go-hiaku Rakan Temple.

155 HOKUSAI.
View of Fuji-san from Tsukuda-jima.

156 HOKUSAI.
View of Fuji-san from Senju, in the province of Bushu.

157 HOKUSAI.
View of Fuji-san from Umezawa in Soshu.

158 HOKUSAI.
View of Fuji-san from Hodogaya on the Tokaido.

159 HOKUSAI.
View of Fuji-san from Enoshima in Soshu.

160 HOKUSAI.
View of Fuji-san from Tago-no-ura.

161 HOKUSAI.
View of Fuji-san from Egiri in Sunshu.

ICHIRYUSAI HIROSHIGE.

162 HIROSHIGE.
Bird and pine.

163 HIROSHIGE.
Bird and flowers.

164 HIROSHIGE.
Man on raft — snow scene.

165 HIROSHIGE.
Men near pavilion.

166 HIROSHIGE.
View of Shirasika on the Tokaido.

167 HIROSHIGE.
Benten Temple at Susaki.

168 HIROSHIGE.
Asakusa Temple in snow.

169 HIROSHIGE.
Matsuchi hill, Yedo, after snowfall.

170 HIROSHIGE.
Asûka hill, Yedo, in the springtime.

171 HIROSHIGE.
Shirasika on the Tokaido; Daimio procession.

172 HIROSHIGE.
Sun shower, Fuji-san in the distance.

173 HIROSHIGE.
Fishing by moonlight.

174 HIROSHIGE.
Island house, snow scene.

175 HIROSHIGE.
Procession crossing bridge.

176 HIROSHIGE.
People crossing bridge in rain.

177 HIROSHIGE.
People entering temple, snow scene.

178 HIROSHIGE.
Street scene, moonlight.

179 HIROSHIGE.
Strolling players, moonlight.

180 HIROSHIGE.
Arashiyama near Kyoto.

181 HIROSHIGE.
Bird's eye view.

182 HIROSHIGE.
Typhoon.

The prints having the following numbers have been kindly lent for this Exhibition by the following named collectors who are not members of the Grolier Club:

Numbers 27, 28, 29, 106, 107, 108 —

By Mr. CLARENCE BUCKINGHAM, of Chicago.

Numbers 7, 8, 9, 16, 17, 18, 20, 21, 22, 23, 55, 56, 57, 58, 90, 111, 120, 137 —

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By MR. T. E. WAGGAMAN, of Washington.

Numbers 4, 31, 52, 105, 172–182 —

By Mr. J. ALDEN WEIR, of New York.

A Chronological list of the works of Alfred Lord Tennyson with some few items of Tennysoniana and a series of portraits of the Poet Laureate.



Exhibited at
The Grolier Club
November 5–20, 1897.

THE present exhibition contains not only a complete sequence of Lord Tennyson's publicly issued writings, beginning with the "Poems by Two Brothers," 1827, and ending with "The Death of Œnone," 1892, but also very many of the privately-issued poems whose extreme rarity has rendered them the despair of the collector. A list of them here may not be out of place for the purpose of drawing the attention of visitors to this exhibition to the bibliographical gems, the existence of which has in many cases been unknown to R. H. Shepherd and other bibliographers of Tennyson:

"Morte D'Arthur," 1842.
"The True and the False," 1859.
"The Sailor Boy," 1861.
"Idylls of the Hearth," 1864.
"The Victim," 1867.
"The Window," 1867.
"Lucretius," 1868.
"The Last Tournament," 1871.
"The Promise of May," 1882.
"The Silent Voices," 1892.

It is to be regretted that no copy of "The Lover's Tale," 1833, or of the reissue of 1869–70, can be shown. But both these issues were recalled and rigorously suppressed by the author, and of the few copies known, none is believed to be in America.

CATALOGUE.

1 POEMS BY TWO BROTHERS. London, *printed for W. Simpkin and R. Marshall, Stationers'-Hall-Court; and J. and J. Jackson, Louth*, 1827.

The authors were Alfred and Charles Tennyson, and the book, which was published in 12° at 5s. and in 8° at 7s., has become increasingly rare of late years. It was reprinted in 1893 (see No. 59), with the initials of the authors attached to each poem, from which it appears that four were by Frederick Tennyson. The original manuscript, it is understood, is owned in New York City. For Charles Tennyson, see also Nos. 61 and 62, and for Frederick Tennyson, No. 63.

2 PROLUSIONES ACADEMICÆ PRÆMIIS ANNUIS DIGNATÆ ET IN CURIA CANTABRIGIENSI RECITATÆ COMITIIS MAXIMIS A. D. MDCCCXXIX. Cantabrigiæ: *typis academicis excudit Joannes Smith.*

Contains "Timbuctoo: a poem which obtained the Chancellor's medal at the Cambridge commencement, MDCCCXXIX, by A. Tennyson, of Trinity College." Shepherd says, in his "Bibliography" (1896), pp. 4, 5: "This poem was reprinted several times, in smaller size,

in succeeding years in the collection of 'Cambridge Prize Poems.' In all these successive reprints 'ravish'd sense' [line 9 of p. 12] is misprinted '*lavish'd* sense'; the correct reading is only to be found in the first edition, as it appeared in the *Prolusiones*. The poem was never reprinted by the author; but three or four scattered lines of it appear in the 'Ode to Memory' (1830) and in 'The Lover's Tale' (1833)." It was reprinted in the 1893 reprint of "Poems by Two Brothers" (No. 59). Shepherd tells us also that the *Athenæum*, then edited by John Sterling and Frederick Denison Maurice, "had the courage and the foresight to sound a trumpet-note of praise, heralding the advent of a new poet." Arthur Hallam was one of the unsuccessful competitors for the prize won by Tennyson.

3 POEMS, CHIEFLY LYRICAL. London, *Effingham Wilson*, 1830.

This first volume of poems published by Tennyson under his name is now rare. "It had originally been intended to publish these poems conjointly with those of Arthur Hallam; but by the advice of Hallam's father the contributions of the latter were withdrawn, and issued, separately and anonymously, for private circulation only. . . . Tennyson's maiden volume attracted considerable attention from the leading Reviews of the period. . . . Many of the poems in this volume were rejected and omitted from subsequent editions of Tennyson's Minor Poems. Some of these, however, were restored or reinstated in the later collected editions of his complete works. Very few of the poems were materially, or otherwise than verbally, altered."—Shepherd, "Bibliography," pp. 6, 7, 8.

4 THE GEM: A LITERARY ANNUAL. London, *W. Marshall*, 1831.

Contains three poems by Tennyson not included by him in any of his subsequent volumes, viz., "No More," "Anacreontics," and "A Fragment." These were reprinted with a monograph by R. H. Shepherd, in "The Lover's Tale and Other Poems, now first collected," a small volume issued for private circulation, in 1875, in an edition of 50 copies, and suppressed at the poet's instigation by a decree of the Court of Chancery, so that it is now difficult to find.

5 POEMS. London, *Edward Moxon*, 1833.

6 —— *Ditto*, bound by Cobden-Sanderson.

Rarer even than the 1830 volume. Severely attacked in the *Quarterly Review* of July, 1833, in a "strain of ironical praise." According to Shepherd ("Bibliography," pp. 11, 12), "many of the poems were omitted altogether in later editions and never restored or reinstated, and of those retained, some of the longer and more important . . . were either re-written or considerably altered on their reappearance in 1842."

7 THE TRIBUTE: A COLLECTION OF MISCELLANEOUS UNPUBLISHED POEMS, BY VARIOUS AUTHORS. Edited by Lord Northampton. London, *John Murray and Henry Lindsell*, 1837.

Contains "Stanzas," by Tennyson, incorporated later in "Maud."

8 MORTE D'ARTHUR; DORA; AND OTHER IDYLS. London, *Edward Moxon*, 1842.

Not catalogued in Shepherd's "Bibliography" (1896), but mentioned by him on p. 44. Described on p. 222 of Nicoll and Wise's "Literary Anecdotes of the 19th Century," vol. 2.

9 POEMS. London, *Edward Moxon*, 1842. 2 vols.

Vol. I. is made up mainly of selections from the "Poems" of 1830 and 1833; the second volume, with the exception of "The Sleeping Beauty" and "St. Agnes," consists of poems previously unpublished.

10 POEMS. 2D EDITION. London, *Edward Moxon*, 1843. 2 vols.

11 POEMS. 3D EDITION. London, *Edward Moxon*, 1845. 2 vols.

12 POEMS. 4TH EDITION. London, *Edward Moxon*, 1846. 2 vols.

"A second, third, and fourth edition of the Poems in two volumes, with some alterations and additions, and with the omission of a note to the second volume and of the date (1833) originally appended to the poem of 'The Two Voices,' appeared in 1843, 1845, and 1846 respectively. They are of considerably less rarity than the first issue."—Shepherd, "Bibliography" (1896), p. 18. The fifth edition appeared in 1848, the sixth in 1850, seventh in 1851, eighth in 1853.

13 THE PRINCESS; A MEDLEY. London, *Edward Moxon*, 1847.

The second edition was published in 1848, third in 1850, fourth in 1851, fifth in 1853.

14 IN MEMORIAM. London, *Edward Moxon*, 1850.

Tennyson's name does not appear in this book ("In memoriam A. H. H. obit 1833" is inscribed on the fly-leaf), which appears to have been written between September 1833 (the month of Arthur Hallam's death) and 1836, the Epithalamium being written in 1842, and the introductory lines in 1849. The second and third editions appeared in the same year, the fourth in 1851.

15 THE PRINCESS: A MEDLEY. 3D EDITION. London, *Edward Moxon*, 1850.

Text revised and partly re-written; the six beautiful lyrics introduced for the first time.

16 THE MANCHESTER ATHENÆUM ALBUM. 1850.

Contains "Lines," an eight-line poem, by Tennyson, not reprinted by the author.

17 ODE ON THE DEATH OF THE DUKE OF WELLINGTON. London, *Edward Moxon*, 1852.

18 ODE ON THE DEATH OF THE DUKE OF WELLINGTON. A new edition. London, *Edward Moxon*, 1853.

Text in this edition is thoroughly revised, various lines in the first edition being omitted, others added, and other changes made. Shepherd's description ("Bibliography," 1896, p. 27) is inadequate.

19 MAUD, AND OTHER POEMS. London, *Edward Moxon*, 1855.

Among the poems in this volume is the famous "Charge of the Light Brigade," which first appeared in the *Examiner* of Dec. 9th, 1854. Shepherd, speaking of this first, *Examiner*, version, says: "It differs materially in text from all the later versions," but tells us also that the poem in the present volume was reprinted from the *Examiner*. He likewise catalogues a four-page quarto sheet, of which a thousand copies were privately printed for distribution among the soldiers before Sebastopol. This sheet is now extremely rare; there is a copy in the British Museum. A new edition of "Maud, and other poems" appeared in 1856.

20 POEMS. London, *Edward Moxon*, 1857.

Illustrated by J. E. Millais, W. H. Hunt, D. G. Rossetti, W. Mulready, T. Creswick, J. C. Horsley, C. Stanfield, and D. Maclise. Ruskin speaks of these illustrations in the Appendix to his "Elements of Drawing" (London, 1857). It appears that shortly after the appearance of the book, Edward Moxon, the publisher, died, and the remainder of the edition was transferred to Routledge, who issued it in a cheaper form. The earlier edition is the one to secure.

21 THE TRUE AND THE FALSE: Four Idylls of the King. London, *Edward Moxon & Co.*, 1859.

Not mentioned by Shepherd. Says the owner: "Only one other volume with the same title is known. This is in the South Kensington Museum. It differs however, in that the second Idyll has its title changed from 'Nimuë' to 'Vivien.' The present copy, therefore, is unique. On the issue of the first edition to the public the title of the book was changed to 'The Idylls of the King.'"

Contains the idylls of Enid, Nimuë, Elaine, and Guinevere, the first two of which had been privately printed in 1857, under the title "Enid and Nimuë; or, The True and False." Of this 1857 volume 6 copies were printed, the sole survivor being in the British Museum. The name Nimuë, still retained in the present (1859) volume, is changed, for the sake of euphony, to Vivien, in the edition of the Idylls published in the same year (see next entry, No. 22), and there are other variations.

"Enid and Nimuë" is described on p. 224 of "Literary Anecdotes of the 19th Century," vol 2.

22 IDYLLS OF THE KING. London, *Edward Moxon & Co.*, 1859.

See notes after preceding entry.

Shepherd tells us ("Bibliography" 1896, p. 36): "For the story of 'Enid' Tennyson was largely indebted to Lady Charlotte Guest's translation of the Welsh 'Mabinogion,' the details, names, and even words, being closely followed and reproduced."

23 THE SAILOR BOY. London, *Emily Faithfull & Co.*, 1861. "25 copies for the author's use."

Not mentioned in Shepherd's "Bibliography" (1896). "One of the very rarest of Tennyson's books," says the owner.

24 THE VICTORIA REGIA: A VOLUME OF ORIGINAL CONTRIBUTIONS IN POETRY AND PROSE. Edited by Adelaide A. Procter. London, *Emily Faithfull & Co.*, 1861.

Contains "The Sailor Boy," reprinted, with some slight alterations, in "Enoch Arden, etc.," 1864 (No. 29).

25 POEMS. MDCCCXXX. MDCCCXXXIII. *Privately printed*, 1862.

A partial reprint, probably issued by J. C. Hotten, of "Poems, chiefly Lyrical" (1830) and "Poems" (1833). It is believed there is also a Canadian reprint. Shepherd does not give this title, but lists, under the same date, "Suppressed Poems of Tennyson. A pamphlet privately printed under the supervision of J. D. Campbell, 1862." He cites also the case of "Tennyson *v.* Hotten" (1862), containing an order of the Court of Chancery for the suppression of an unauthorized reprint of poems by Tennyson, and adds: "I never saw a copy of the book, and do not know its contents."

26 A WELCOME. London, *Edward Moxon & Co.*, 1863.

Addressed to the Princess Alexandra of Denmark, on her arrival in England and her marriage with the Prince of Wales. Reprinted, with considerable alterations and additions, in "Enoch Arden, etc.," 1864 (No. 29).

27 A WELCOME TO HER ROYAL HIGHNESS, THE PRINCESS OF WALES, from the Poet Laureate. Owen Jones, Illuminator. *Day & Son, lithographers to the Queen*, 1863.

An illuminated edition of the poem, not mentioned by Shepherd.

28 IDYLLS OF THE HEARTH. London, *Edward Moxon & Co.*, 1864.

Shepherd ("Bibliography", 1896, p. 39), says: "This is the same as the regular (following) edition of 'Enoch Arden,' but with a different title-page." However, "Enoch Arden, etc." (1864), to which Shepherd here refers, contains "A Welcome to Alexandra," which is wanting in "Idylls of the Hearth." The present copy is printed on proof paper, numbered "IV" in ink at the head of the title-page (probably indicating the fourth proof), and bears the author's manuscript corrections throughout. The title of the various trial copies was finally changed to "Enoch Arden, etc.," on the issue of the first edition. Various such instances of Tennyson's careful manner of working may be found; Shepherd speaks of it on p. 16 of his "Bibliography", with respect to "In Memoriam" and "Maud" (pp. 18 and 21), and Hallam Tennyson, in the new biography, referring to "Aylmer's Field," says: "He often pointed out how hard he had found such and such a passage, how much work and thought it had cost him." On the other hand, it seems worthy of note that "Crossing the Bar," in the poet's words, "came in a moment."

29 ENOCH ARDEN, ETC. London, *Edward Moxon & Co.*, 1864.

30 [A SELECTION FROM THE WORKS OF ALFRED TENNYSON.]

Author's page-proofs, with his manuscript corrections. Title-page wanting. Head-bands and tail-pieces pasted in. "Probably unique," says the owner.

31 A SELECTION FROM THE WORKS OF ALFRED TENNYSON. London, *Edward Moxon & Co.*, 1865.

"Moxon's Miniature Poets" "Contains some original poems previously unpublished."—Shepherd, "Bibliography" (1896), p. 40.

32 THE WINDOW: or, THE LOVES OF THE WRENS. *Canford Manor*, 1867.

Printed at the private press of Sir Ivor Bertie Guest, Exceedingly rare, the edition having been very small. It is stated that the signs =, ⊕, ⁑, 7, which appear before the date on the title-page of both this and "The Victim" are the private marks of the amateur compositors, viz.: Lord Wimborne, Lady Layard, Lady C. Schreiber, and Mrs. E. Ponsonby. The text differs considerably from that of the edition issued in 1871 with Arthur Sullivan's music (see No. 37).

33 THE VICTIM. Canford Manor, *printed at the private press of Sir Ivor Bertie Guest*, 1867.

Very rare in this form. Reprinted in *Good Words*, and in "The Holy Grail" (1870).

34 LUCRETIUS. Cambridge, Mass., *printed for private circulation*, 1868.

Appeared originally in *Macmillan's Magazine*, and in *Every Saturday* (Boston); the latter version containing a passage describing the Oread, which was cancelled in the English edition, and showing also two other variations evidently based on error. See prefatory "Note," signed by J. T. F. (*i.e.*, James T. Fields). This edition is not mentioned in Shepherd's "Bibliography" of 1896.

35 THE HOLY GRAIL AND OTHER POEMS. London, *Strahan & Co.*, 1870.

Four of the poems, viz., "The Coming of Arthur," "The Holy Grail," 'Pelleas and Ettare," and "The Passing of Arthur" (with which is incorporated the "Morte d'Arthur" of 1842) form a second series of "Idylls of the King."

36 THE LAST TOURNAMENT. London, *Strahan & Co.*, 1871.

Privately printed. Exceedingly rare. Described in "Literary Anecdotes of the 19th Century," vol. 2, p. 253. Published in "Gareth and Lynette," etc. (1872). Shepherd mentions this only as a publication of 22 lines in the *Contemporary Review*.

37 THE WINDOW; or, THE SONGS OF THE WRENS. Words written for music by Alfred Tennyson. The music by Arthur Sullivan. London, *Strahan & Co.*, 1871.

See No. 32.

38 GARETH AND LYNETTE, etc. London, *Strahan & Co.*, 1872.

The third series of "Idylls of the King."

39 QUEEN MARY: A DRAMA. London, *Henry S. King & Co.*, 1875.

Produced at the Lyceum Theatre in 1876.

40 HAROLD: A DRAMA. London, *Henry S. King & Co.*, 1877.

41 THE LOVER'S TALE. London, *C. Kegan Paul & Co.*, 1879.

Includes a third section, published here for the first time, and a fourth section, "The Golden Supper," which first appeared in "The Holy Grail, and Other Poems" (1870). "The Lover's Tale" appeared originally in 1833.

42 —— *Same.* [Interleaved, with MS. notes by R. H. Shepherd.]

43 BALLADS AND OTHER POEMS. London, *C. Kegan Paul & Co.*, 1880.

44 THE PROMISE OF MAY. London, *printed for the author*, 1882.

Author's name does not appear in the book, which was never seen by Shepherd, and is exceedingly rare. "Produced at the Globe Theater, Nov. 11, 1882. . . . This play, . . . though it . . . had a *succès d'estime*, was practically . . . damned by the pit on the first night. The Poet hesitated even to publish it for some years afterwards."—Shepherd, "Bibliography" (1896), p. 57. The play was published in 1887 in "Locksley Hall, Sixty Years After, etc." (See No. 50.)

"The first and only separate edition. Only six copies known," says the owner.

45 BECKET. London, *Macmillan & Co.*, 1884.

Produced at the Lyceum Theatre by Henry Irving, in 1893.

46 THE CUP AND THE FALCON. London, *Macmillan & Co.*, 1884.

Both of these were produced on the stage.

47 WORKS. Vols. 1–7. London, *Macmillan & Co.*, 1884.

—— *Same.* Vols. 8–10. New York and London, *Macmillan & Co.*, 1893.

"150 copies of this edition were printed September, 1893." Printed in Boston.

48 TIRESIAS, AND OTHER POEMS. London, *Macmillan & Co.*, 1885.

49 ROS ROSARUM EX HORTO POETARUM: Dew of the ever-living rose gathered from the poets' gardens of many lands by "E. V. B." London, *Elliot Stock*, 1885.

Contains, beside other selections from Tennyson's works, an "unpublished fragment" of 6 lines, on p. 230.

50 LOCKSLEY HALL, SIXTY YEARS AFTER, etc. London, *Macmillan & Co.*, 1886.

Shepherd gives the date as 1887.

51 POEMS, illustrated by Edward Lear. London, *Boussod, Valadon & Co.*; New York, *Scribner & Welford*, 1889.

The poems are "To Edward Lear on his Travels in Greece," "The Palace of Art," and "The Daisy." Only 100 copies printed, the present one being No. 82, all signed by the poet. Shepherd catalogues this as "To Edward Lear, and other poems, illustrated by Edward Lear."

52 DEMETER AND OTHER POEMS. London and New York, *Macmillan & Co.*, 1889.

52* PEARL: AN ENGLISH POEM OF THE FOURTEENTH CENTURY, edited with a modern rendering by Israel Gollancz. London, *published by David Nutt*, 1891.

Contains a four-line poem by Tennyson, on leaf following title-page.

53 THE FORESTERS; ROBIN HOOD AND MAID MARIAN. London and New York, *Macmillan & Co.*, 1892.

Presented at Daly's Theater, New York, in 1892.

54 THE FORESTERS: ROBIN HOOD AND MAID MARIAN. New York and London, *Macmillan & Co.*, 1892.

Large-paper copy. "Made in response to a request of Miss Ada Rehan for a copy of the book in more luxurious form than the ordinary edition." The publishers believe there were only six copies made.

55 THE SILENT VOICES. London and New York, *Macmillan & Co.*, 1892.

Exceedingly rare. "Ten lines, published privately for copyright purposes . . . on Oct. 12th, the day of Tennyson's funeral. Taken from 'The Death of Œnone,' then on the point of publication, and sung at the Abbey (the music by Lady Tennyson)." — Shepherd, "Bibliography" (1896), p. 66.

56 THE DEATH OF ŒNONE, AKBAR'S DREAM, AND OTHER POEMS. London and New York, *Macmillan & Co.*, 1892.

"Published the latter part of October, 1892. The proof was all revised by the Poet a fortnight before his death." — Shepherd, "Bibliography," p. 67.

57 THE DEATH OF ŒNONE, AKBAR'S DREAM, AND OTHER POEMS. New York and London, *Macmillan & Co.*, 1892.

American large-paper copy.

"200 copies of this edition were printed on hand-made paper." Contains "The Bee and the Flower," not in the English edition.

58 THE DEATH OF ŒNONE, AKBAR'S DREAM, AND OTHER POEMS. With five steel portraits of the author. London and New York, *Macmillan & Co.*, 1892.

Large-paper edition of 500 copies. "Poems by Two Brothers" (1827 and 1893) and the present volume, Tennyson's first and last books, are the only ones issued in England in large-paper. "The Foresters" was published in large-paper in this country.

59 POEMS BY TWO BROTHERS. New York and London, *Macmillan & Co.*, 1893.

"This is a facsimile edition of the *Poems by Two Brothers*, 1827. . . . My uncle, Frederick Tennyson, cannot be certain of the authorship of every poem, . . . The additional poems at the end form part of the original manuscript of 1827, and were omitted for some forgotten reason."—*Preface* by Hallam Tennyson. "Timbuctoo" also is included. Initials are appended to the poems according to the handwriting as judged by Frederick Tennyson. (See also No. 1.)

60 MAUD: A MONODRAMA. London, *Macmillan & Co. Printed by William Morris at the Kelmscott Press*, 1893.

Not mentioned in Shepherd's "Bibliography" of 1896.

CHARLES AND FREDERICK TENNYSON

61 SONNETS AND FUGITIVE PIECES, BY CHARLES TENNYSON. Cambridge, *published by B. Bridges*, 1830.

61*—— *Another copy*, with signature, in ink, of B. W. Procter ("Barry Cornwall") on title-page.

Charles Tennyson, the elder brother of Alfred, assumed the name of Turner on inheriting some property. (See also No. 1.)

62 SMALL TABLEAUX, BY THE REV. CHARLES TURNER. London, *Macmillan & Co.*, 1868.

63 DAYS AND HOURS, BY FREDERICK TENNYSON. London, *John W. Parker & Son*, 1854.

Poems.

TENNYSONIANA

64 ALFRED, LORD TENNYSON, AND HIS FRIENDS. A series of 25 portraits and frontispiece in photogravure from the negatives of Mrs. Julia Margaret Cameron and H. H. H. Cameron. Reminiscences by Anne Thackeray Ritchie, with an introduction by H. H. Hay Cameron. London, *T. Fisher Unwin*, 1893.

65 JACOBS, JOSEPH. TENNYSON AND "IN MEMORIAM": an appreciation and a study. London, *David Nutt*, 1892.

66 NAPIER, GEORGE G. THE HOMES AND HAUNTS OF ALFRED LORD TENNYSON, POET LAUREATE. Glasgow, *James Maclehose & Sons*, 1892.

67 THE OXFORD AND CAMBRIDGE MAGAZINE FOR 1856. Conducted by members of the two universities. London, 1856.

Contains an essay on Tennyson, in 3 parts (pp. 7, 73 and 136), Fulford noted in pencil as the author. Likewise "Calvalay: a chapter of life," in 3 parts (pp. 535, 620, 664), also with Fulford's name in pencil; extracts from Tennyson plentifully interspersed.

68 SHEPHERD, RICHARD HERNE. TENNYSONIANA. 2d edition, revised and enlarged. London, *Pickering & Co.*, 1879.

Published anonymously.

69 SHEPHERD, RICHARD HERNE. The Bibliography of Tennyson: a bibliographical list of the published and privately-printed writings of Alfred (Lord) Tennyson, poet laureate, from 1827 to 1894 inclusive. . . . By the author of "Tennysoniana." London, *printed for subscribers only*, 1896.

70 TENNYSON, HALLAM. ALFRED, LORD TENNYSON, a memoir by his son. London, *Macmillan & Co., Limited;* New York, *The Macmillan Co.*, 1897. 2 vols.

70* VAN DYKE, HENRY. The poetry of Tennyson. New York, *Charles Scribner's Sons*, 1889.

71 PHOTOGRAPHIC REPRODUCTION of D. G. Rossetti's drawing for Tennyson's "Mariana in the South." Signed in ink by the artist.

The wood-engraving of this drawing was published in "Poems," 1857 (see No. 20).

72 WOOD-ENGRAVING, BY W. J. LINTON. Proof, submitted to Rossetti, with the latter's remarks and corrections in pencil. The drawing is by J. E. Millais, illustrating "The Day-dream," and the plate was published in "Poems," 1857, (see No. 20).

73 AUTOGRAPH LETTER TO DR. C. B. KER, undated, written at Chapel House, Twickenham. Envelope post-marked Mar. 13, 1851.—"You will have seen that I kissed The Queen's hand on the sixth. Rogers lent me his court dress, the very same that poor Wordsworth had worn."

74 AUTOGRAPH LETTER TO G. F. FLOWERS, undated. Envelope post-marked July 4th, 1853.—"I am so engaged in flying about the country in this wretched house-hunting business, now in Kent, now in Sussex, now in Gloucester or Yorkshire that I never can be sure of my whereabouts a day beforehand."

75 AUTOGRAPH LETTER TO CHARLES KINGSLEY, Dec. 13, 1833, written at Farringford, Freshwater, Isle of Wight.—"I will only add that the veneration for Maurice which induced me to pass by all family claims and select him as Godfather to my child remains unabated — I may say is increased."

76 AUTOGRAPH LETTER TO ——?, Jan. 29, 1855.—". . . my heart almost bursts with indignation at the accursed mismanagement of our noble little army, that flower of men."

It seems worthy of note, here, that the first draft of "The Charge of the Light Brigade" had been published in the preceding month.

77 AUTOGRAPH OF THE POET. Four lines from "Enoch Arden," signed, and dated Nov.— 1882. Framed with a proof impression of T. Johnson's wood-engraving, portrait of Tennyson.

PORTRAITS

(ARRANGED IN APPROXIMATELY CHRONOLOGICAL ORDER.)

78 BUST. STEEL-ENGRAVING by J. C. Armytage after a crayon drawing by S. Lawrence, with facsimile of the poet's autograph. Published by Smith, Elder & Co. (in Vol. II. of "A New Spirit of the Age," 1844, according to Shepherd, "Tennysoniana," 2d edition, p. 157).

The earliest engraved portrait published.

79 BUST. STEEL-ENGRAVING, evidently based on the Lawrence drawing; unsigned. Facsimile of Tennyson's signature.

Published in Hogg's "Weekly Instructor."

80 BUST. STEEL-ENGRAVING by W. H. Mote.

81 HALF-LENGTH. STEEL-ENGRAVING, after a photograph, engraving and printing by Weger in Leipzig. Lettering in German.

82 HALF-LENGTH STEEL-ENGRAVING. Proof. No signature, no date. Facsimile of Tennyson's signature.

83 BUST. STEEL-ENGRAVING, after G. F. Watts's portrait, by an American engraver, used by Fields, Osgood & Co.

84 BUST. STEEL-ENGRAVING by J. STEPHENSON, after the portrait by G. F. Watts. Proof.

85 BUST. STEEL-ENGRAVING. Facsimile of Tennyson's signature. No signature, no date. Evidently published as a frontispiece.

86 BUST. STEEL-ENGRAVING. Proof, undated, unsigned.

87 BUST. STEEL-ENGRAVING. Proof. No signature, no date.

88 THREE-QUARTER LENGTH, Tennyson seated, with cloak and hat, looking to the right. Etching by W. H. N. Bicknell. Signed proof.

89 BUST. PHOTOGRAPHED BY FREDERICK HOLLYER, after the second Watts portrait.

90 BUST. PROFILE. WOOD-ENGRAVING. PROOF. No signature, no date.

91 BUST. ETCHING, signed "G. B. S., 1885."

92 BUST. STEEL-ENGRAVING, representing a stone bas-relief in medallion frame. Unsigned, undated.

93 BUST. WOOD-ENGRAVING, after a bust by Thomas Woolner, with facsimile of Tennyson's signature.

94 BUST. LINE AND STIPPLE ENGRAVING. By G. J. STODDART, from a photograph by J. Mayall.

Published in "The Death of Œnone," 1892 (No. 58).

95 BUST. WOOD-ENGRAVING by T. JOHNSON, 1892, from a photograph by Mayall. Proof on Japan paper.

96 —— *Same.* Plate 72 in "The Century Gallery of One Hundred Portraits."

97 TENNYSON AT THE AGE OF 70, etched from life by Rajon. Signed proof on Japan paper.

98 BUST. LITHOGRAPH by A. Legros. Signed proof. Undated.

99 BUST. PHOTOGRAVURE, after the portrait by G. F. Watts, 1859.

100 BUST. PROFILE. PHOTOGRAVURE. From life, 1865. ("Dirty Monk.")

101 BUST. PHOTOGRAVURE. From life, 1866. Facsimile of Tennyson's signature.

102 BUST. PHOTOGRAVURE. From life, 1888.

Nos. 99–102 are from "Alfred, Lord Tennyson, and his friends," 1893 (No. 64).

103 ORIGINAL PHOTOGRAPH of preceding by Julia Margaret Cameron.

104 MEDAL. SILVER. BUST PORTRAIT, head covered by cap. Reverse lettered "TENNYSON." Signed "L. R. T." Published in London.

A Catalogue of

Plans and Views of New York City from 1651 to 1860



Exhibited at

The Grolier Club

Twenty-nine East Thirty-second Street, N. Y.

from December 10 to December 25,

M.D.CCC.XCVII

INTRODUCTION.

PLANS and pictures of our city executed within the century which followed the purchase in 1626 by Director Peter Minuit of the Island of Manhattan are few in number. All told, there are not more than seven that we can regard without suspicion as having been engraved from original surveys and sketches. The same view turns up again and again like a Jack-in-the-box. We imagine for a moment that we have made a fresh and important discovery, but closer examination reveals the old familiar figure in a new guise, masquerading in a new costume, an elaborately designed border, or an arrangement of accessories we had not previously encountered.

The famous little print entitled "t' Fort nieuw Amsterdam op de Manhatans" in Joost Hartgers "Beschrijvinghe," published at Amsterdam in 1651, is commonly regarded as the earliest picture in existence of the poverty-stricken hamlet from which sprang the proud city of New York. Whether this picture was engraved from an original drawing, or was made up in Hartgers's editorial rooms at the back of his little book-shop on the Dam, under the shadow of the Stadt-Huys of our foster city of Amsterdam, is

a mooted question, the pros and cons of which we cannot now stop to consider.

The priority of appearance of the *second* view of New Amsterdam is also a matter in dispute. Some cry up Nicolas Joannes Visscher, others Adriaen Vander Donck, both of whom issued about the same time (1656) maps of the province of New Netherland, *et al.*,— with this view of New Amsterdam at the foot. Convincing arguments are brought forward in support of both sides of this controversy, and the settlement of the question promises to remain for some time in abeyance. The preponderance of evidence thus far discovered is, however, in favor of Visscher.

The Visscher-Vander Donck, or Vander Donck-Visscher, view was copied in a number of later maps, either by the use of the original copperplate retouched, or of one newly engraved therefrom. As time went on, and the geography of the country materially changed, the maps received numerous emendations, but the view of New Amsterdam remained the same throughout.

According to G. M. Asher, the most frequently quoted authority upon the subject of Maps, Charts, and Views relating to the New Netherlands, the *third* view of New Amsterdam first appeared upon Hugo Allard's second Map. This picture was copied extensively; in fact, it remained the standard picture of New Amsterdam with the Dutch map-makers for a quarter of a century. We find it appear and reappear constantly at the foot of maps subsequently issued, and also as a separate engraving. It is

popularly known as the "Recapture of New Amsterdam Picture," and the date ascribed to it is 1673. It is supposed to have been engraved by the celebrated Romeyn de Hooghe.

This engraving seems to have been the last which owed its origin to the Hollanders. No other picture of "Neu Jorck, sive Neu Amsterdam" made its appearance — so far as we know — until 1717, when a native engraver, William Burgis, produced, undoubtedly from an original drawing, a panoramic view of New York, two yards in length — the most interesting, and we think the most important, picture in the pictorial annals of our city that ever has been produced. Unfortunately, we are not able to place on exhibition a copy of this print, as only one is known to exist, and that is in a condition that demands careful treatment, and as little handling as possible. The New York Historical Society is the sole possessor of a copy of this priceless engraving.

From the date of issue of the Burgis print until the Popple view of New York (which we believe was based upon the Burgis engraving) was published in 1733, a complete blank exists in the iconography of our city. The Popple engraving is succeeded by another gap which extends to Revolutionary times. Interest in the matter then suddenly revived, and pictures of New York began to multiply. In the interval between the Revolutionary and the Civil Wars, general views of the city and of street scenes, engraved in mezzotint and in line, and often printed in colors, were supplied in comparative profusion by both native and foreign artists. Since the War of the

Rebellion to the present day few pictures of our city (which during that period has been virtually re-built) have been made except by photography, an agency in the production of pictures which we do not recognize in this connection.

In our belief, the day for making pictures of New York has passed away, never to return. There is no alchemy in art sufficiently powerful to transmute into things of beauty towering piles of bricks and mammoth gas-holders. New York as an entirety, and under the garish light of day, has lost irrevocably the quality of picturesqueness it once possessed; but when night falls, and the great city sinks into a dimly outlined mass, overarched with the halo formed by its myriad lights, the scene changes as by magic into one of mystic beauty, and the lines of one of our own sweet singers are verified anew:

> Still wert thou lovely, whatsoe'er thy name,
> New Amsterdam, New Orange, or New York,
> Whether in cradle sleep, on sea-weed laid,
> Or on thine island throne in queenly power arrayed.

CATALOGUE.

In the following list, the year of dated prints is given; an approximate date for the others, given in brackets in some cases, is usually indicated by the numerical order of the exhibits, which are arranged, as closely as possible, in chronological order, the date of execution, and not necessarily the date of publication, being followed.

1 T' FORT NIEUW AMSTERDAM, OP DE MANHATANS.

(In "Beschrijvinghe van Virginia Amsterdam, by Joost Hartgers, 1651.") This is supposed to be the earliest view of the Island of Manhattan. The same view appears also in the first edition of Adriaen vander Donck's "Beschryvinge van Nieuvv-Nederlant" (1655).

2 NIEUW AMSTERDAM, OP T EYLANT MANHATTANS.

At foot of map of "Nova Belgica sive Nieuw Nederland," in Adriaen vander Donck's "Beschryvinge van Nieuvv-Nederlant" (2d edition, Amsterdam, 1656).

3 NIEUW AMSTERDAM, OP T EYLANT MANHATTANS.

Same view as the preceding. Colored. At foot of map "Novi Belgii novæque Angliæ nec non partis Virginiæ tabula multis in locis emendata a Nicolao Joannis Visschero." This is a copy of, or a re-impression from, the plate of the map of Claes Janszoon Visscher, father of Nicolaes. The date of issue of his original map is supposed to lie between 1651 and 1656. C. J. Visscher, draftsman, engraver, and printseller (born 1587, died about 1660), was the son of Jan Claeszoon Visscher, and we are told that the works of father and son are difficult to distinguish. C. J. Visscher's son Nicolaes succeeded his father and grandfather in art-publishing, issuing especially maps of European cities and countries, and also practised artistic engraving. He died at Amsterdam, Dec. 9, 1709.

4 —— [*Same.*]

At foot of the map "Novi Belgii novæque Angliæ nec non partis Virginiæ tabula multis in locis emendata per Nicolaum Visscher. Nunc apud Petr: Schenk Iun:"

5 —— [*Same.*]

Colored.

6 "THE DUKE'S PLAN." A Description of the Towne of Mannados or New Amsterdam as it was in September, 1661, lying in Lattitude 40de: and 40 ^{m}: Anno Domini 1664. 1664. Lith. for D. T. Valentine's Manual, for 1859, by Geo. Hayward, N. Y.

7 NOVUM AMSTERODAMUM.

From "Beschryving van Amerika door Arnoldus Montanus," (Amsterdam, 1671). The same print appears in Ogilby's "America" (London, 1671).

8 NEU JORCK SIVE NEU AMSTERDAM.

Colored. At bottom of map "Recens edita totius Novi Belgii in America Septentrionali siti, delineatio cura et sumtibus Matthæi Seutteri, Sac. Cæs. Maj. Geographi August. Vind." No place, no date. This is the third engraved view of New York, and appears first on Hugo Allard's second map. See Introduction.

9 NIEUW YORCK, EERTIJS GENAEMT NIEUW AMSTERDAM, OP T' EYLANT MANHATTANS.

Colored, probably by hand. On bottom of map "Novi Belgii novæque Angliæ nec non Pennsylvaniæ et Partis Virginiæ Tabula multis in locis emendata a Iusto Danckers." No place, no date. This is another, much later, copy of the old Visscher map. 1700 has been assigned to it as the probable date of publication.

10 NIEU AMSTERDAM, AL. NEW YORCK.

From "Orbis habitabilis oppida et vestitus, centenario numero complexa, summo studio collecta, atque in lucem edita à Carolo Allard. [Title also in Dutch.] Tot Amsterdam." No date. No. 78. See next entry.

11 NIEU AMSTERDAM, AL. NEW YORK.

Colored. No. 79 in the work from which the preceding view, numbered 78, is taken. In the present copy of the book No. 78 is also colored.

12 NIEU AMSTERDAM, EEN STEDEKEN IN NOORD AMERIKAES NIEU HOLLANT, OP HET EILANT MANKATTAN [SIC!]: namaels Nieu jork genaemt, to en het geraekte in 't gebiet der Engelschen. Pet: Schenk. Amsteld. C. P.

Title also in Latin. About 1700. Appears in a collection of views published by Peter Schenk. This is another of the numerous copies, with variations in the foreground, of the view on Hugo Allard's second map. See Introduction.

13 [THE BRADFORD MAP.] Plan of the City of New York from an actual Survey, made by James Lyne. [New York, 1731.]

Dedicated to Governor John Montgomerie, by Wm. Bradford. This and a somewhat imperfect copy in the possession of the N. Y. Historical Society are the only ones known to exist.

14 [THE NEW DUTCH CHURCH.] To the Honourable Rip van Dam, Esq^r., President of His Majesty's Council for the Province of New York, this View of the New Dutch

Church is most humbly dedicated by your Honours most obedient Servt Wm Burgis.

This engraving was probably made at the time of the completion of the church in 1731.

15 NEW YORK. [1733.]

From Henry Popple's collection of maps of the British Empire in America. Engraved by Wm. Henry Toms.

16 THE SOUTH PROSPECT OF THE CITY OF NEW YORK IN AMERICA. Engraved for the London Magazine, 1761.

Evidently founded on the Burgis print, which it closely resembles.

17 PLAN OF THE CITY OF NEW YORK IN NORTH AMERICA: surveyed in the years 1766 & 1767. By B. RATZER. Thos. Kitchin sculpt. London, 1776.

18 A SOUTH WEST VIEW OF THE CITY OF NEW YORK, IN NORTH AMERICA. [TITLE ALSO IN FRENCH.] Drawn on the Spot by Capt Thomas Howdell, of the Royal Artillery. Engraved by P. Canot. London.

Copperplate.

19 A SOUTH EAST VIEW OF THE CITY OF NEW YORK, IN NORTH AMERICA. [TITLE ALSO IN FRENCH.] Drawn on the Spot by Cap.t Thomas Howdell, of the Royal Artillery. Engraved by P. Canot. London.

Copperplate.

20 SOUTH WEST VIEW OF THE CITY OF NEW YORK. Thos Howdell, Delt. J. Kirk, sc. Copied from the original engraving by P. Canot, 1768.

Steel-engraving. Small copy, executed perhaps in the thirties.

21 A PLAN OF THE CITY OF NEW-YORK & ITS ENVIRONS . . ., survey'd in the Winter, 1775 . . . by John Montresor, Engineer. [London].

22 A MAP OF THE PROVINCE OF NEW-YORK, REDUC'D FROM THE LARGE DRAWING OF THAT PROVINCE, Compiled from Actual Surveys by Order of His Excellency William Tryon Esqr. . . . By Claude Joseph Sauthier; to which is added New Jersey, from the Topographical Observations of C. J. Sauthier & B. Ratzer. Engraved by William Faden, 1776. London.

23 LA DESTRUCTION DE LA STATUE ROYALE A NOUVELLE YORCK. Aaaa No. 2.

Colored engraving.

24 L'ENTRÉ TRIUMPHALE DE TROUPES ROYALES A NOUVELLE YORCK. Aaaa No. 4.

Copperplate, colored.

25 REPRESENTATION DU FEU TERRIBLE À NOUVELLE YORCK. [Title above print, reversed.] Paris.

Copperplate, colored. Picture of fire of Sept. 21, 1776. This and Nos. 23 and 24 belong to the same series. All three are fictitious.

26 A VIEW OF NEW YORK, GOVERNOR'S ISLAND, THE RIVER &c., FROM LONG ISLAND. Published . . . by A. Hamilton Junr near St. Johns Gate Novr 1, 1776.

Copperplate. Same view as Howdell's "South West View." (See No. 19.)

27 MAP OF NEW YORK I. WITH THE ADJACENT ROCKS AND OTHER REMARKABLE PARTS OF HELL-GATE. By Thos Kitchin Senr For the London Magazine, 1778.

28 THE SOUTHERN PART OF THE PROVINCE OF NEW YORK, WITH PART OF THE ADJOINING COLONIES. By Thos Kitchin Senr. For the London Magazine, 1778.

Map.

29 VUE DE LA NOUVELLE YORCK. [Title reversed by engraver.] Gravé par Balth. Frederic Leizelt. Se vend à Augsbourg, avec privilège de sa Maj. Imperiale. Collection des Prospects.

Copperplate, colored. Description in German and French.

30 A SOUTH-WEST VIEW OF THE CITY OF NEW YORK IN NORTH AMERICA. J. Carwitham, sculp. [London. 1780?]

Colored.

31 A COPY OF THE PRECEDING, published in Wm. Russell's "History of the War in America" (London, 1788).

32 VIEW OF THE FEDERAL EDIFICE OF NEW YORK. S. Hill, sculpt

Engraved for the "Columbian Magazine," Philadelphia, August, 1789.

33 VIEW OF THE OLD CITY HALL, WALL ST. IN THE YEAR 1789. Drawn by Diedrich Knickerbocker Jr. Engd. on steel by Hatch & Smillie.

34 [CUSTOM HOUSE, NEW YORK. 179–?]

Wash-drawing. A view of the old "Government House" on Bowling Green. See No. 39.

35 CUSTOM HOUSE, NEW YORK.

Aquatint reproduction of the preceding.

36 NEW YORK.

About 1790. Engraving, colored. Shows side view of the "great house built for General Washington," or "Government House." See No. 39.

37 A VIEW OF THE BATTERY AND HARBOUR OF NEW YORK, AND THE AMBUSCADE FRIGATE. J. Drayton, Delin. S. Hill, Sct. Boston [1793].

In "Letters written during a tour through the Northern and Eastern States of America, by John Drayton" (Charleston, South-Carolina, 1794).

38 A VIEW OF ST. PAUL'S CHURCH, NEW YORK. T. Anderson, del. Scoles, sculp.

From the "New York Magazine," 1795.

39 THE GOVERNMENT HOUSE, C. MILBOURNE, DELIN^{t} ET EXCU^{d} 1797. From the original drawing by W. J. Condit. Printed in colours by W^{m} Ellis. New York, 1847.

Colored lithograph; original water-color is owned by the N. Y. Historical Society.

"This edifice was erected 1790, at the foot of Broad Way, facing the Bowling Green. It was originally designed for the Residence of Gen! Washington (then President of the United States,), but, the Capitol being removed, he never occupied it. It then became the Governors' House; and was the residence of Governor George Clinton and John Jay. The building was subsequently used for the Custom House, from the year 1799, until 1815, when it was taken down."—Inscription below the print.

40 A VIEW OF THE FEDERAL HALL OF THE CITY OF NEW YORK, AS APPEARED IN THE YEAR 1797; WITH THE ADJACENT BUILDINGS THERETO. From the original drawing by George Holland. Lith. & printed in colors by H. R. Robinson, N. Y. Drawn expressly for D. T. Valentine's Manual.

41 [A VIEW OF THE CITY OF NEW YORK, FROM BROOKLYN HEIGHTS, FOOT OF PIERREPONT ST. IN 1798, by Monsieur C. B. Julien de S^{t} Memin, with a pantograph invented by himself.] Published by M. Dripps from an Original Drawing now in possession of I. C. Brevoort Esqr. of Brooklyn.

Wood-engraving. No date. Subsequently published in "Valentine's Manual" for 1861, with above title.

42 GEO. WASHINGTON. Designed & Drawn by Charles Buxton, M.D. C. Tiebout, sc. New York, Published by C. Smith, 1798.

The "Bowling Green Washington." Figure of Washington on pedestal, with view of Bowling Green, Battery and Bay in background.

43 NEW YORK, FROM HOBUCK FERRY HOUSE, NEW JERSEY. Alexander Robertson Delineavit. Francis Jukes Sculpsit. London, Pub^{d} March 31st, 1800, by F. Jukes.

Colored engraving.

44 THE CITY OF NEW YORK, IN THE STATE OF NEW YORK, NORTH AMERICA. Painted by William Birch. Engraved by Samuel Seymour. Published Jan^{y} 1, 1803, by W. Birch, Springland, near Bristol, Pennsylvania.

Colored engraving. Print is to be found also uncolored. View taken from Brooklyn Heights.

45 [VIEW OF NEW YORK, FROM BROOKLYN.]

Wash-drawing.

46 NEW YORK. G. T. inv^{t} Hall sc. Published 31 Oct., 1805, by J. Gold, 103, Shoe Lane, Fleet St.

Aquatint.

47 VIEW OF HELL GATE; THE ENTRANCE FROM LONG ISLAND SOUND TO NEW YORK. Drawn under the direction of the author, and engraved by M. Merigot. Published March 1, 1807, by James Cundee, London.

Aquatint.

48 CASTLE GARDEN, NEW YORK.

Copperplate. On same plate with five other views, viz: "Passaic Falls," "Mount Vernon," "Schuylkill, near Flat Rock," "Beacon Street, Boston," and "Near Fishkill."

49 VIEW OF THE BOTANIC GARDEN AT ELGIN, IN THE VICINITY OF THE CITY OF NEW YORK. L. Simond delt. Leney sct.

50 NEW YORK, THE BAY AND NARROWS. From Weehawken. Leney Sculpt.

William S. Leney, born in London, settled in New York at the beginning of the century.

51 NEW YORK DEAF AND DUMB ASYLUM.

Wood-engraving.

52 BROADWAY-GATAN OCH RÄDHUSET I NEW YORK. Rit. af Klinckowström. Gr. af Akrell.

Published at Stockholm about 1820. Aquatint.

53 NEW YORKS HAMN OCH REDD FRÅN BROOKLYN PÅ LONGISLAND. Rit. af Klinckowström. Gr. af Akrell.

Aquatint.

The "Biographiskt Lexikon öfver namnkunnige Svenska män," vol. 7, (Upsala, 1841), pp. 76, 77, has a sketch of one Axel Leonhard Klinckowström (1775–1837), naval officer, best known by his "Resa i Förenta Staterna," 3 parts with atlas (Stockholm, 18...). It is likely that Nos. 51 and 52 are two plates from the work referred to.

54 VIEW OF LOWER BROADWAY, SHOWING ST. PAUL'S CHURCH. [1820.]

55 [VIEW OF LOWER PART OF BROADWAY, SHOWING GRACE CHURCH AND TRINITY CHURCH. 1820.]

This and the preceding are sepia copies of paintings lately acquired by the New York Historical Society. William Strickland, the architect who executed in sepia the two original views, was born in 1787 and died April 7, 1854. He studied under Benjamin H. Latrobe, and in 1809 became a landscape painter. He also did considerable work as an aquatint engraver. According to

Dunlap, Strickland was a scene-painter in connection with Hugh Reinagle (an English architect of some note, who came to New York in 1796) in the Park Theater, New York.

56 THE CITY HALL, NEW-YORK.

Copperplate.

57 NEW YORK. W. G. Wall pinxt. Peter Maverick sct.

Steel-engraving.

58 NEW YORK, FROM HEIGHTS NEAR BROOKLYN. Painted and published by Willm. G. Wall. New York, 1823. Engraved by I. Hill.

Aquatint.

59 —— [*Same*, colored.]

60 NEW YORK, FROM WEEHAWK. Painted and published by Wm. G. Wall. New York, 1823. Engraved by I. Hill.

Aquatint, colored.

Wm. G. Wall, born in Dublin, 1792, came to N. Y. in 1818. Landscape painter. "The first views he made for publishing," says Dunlap, "were scenery of the Hudson." See Nos. 67, 88, 104, 105.

60–64: FIVE ORIGINAL WATER-COLOR DRAWINGS FROM NATURE. By A. J. Davis.

61 [WALL STREET.]

62 [CITY HALL.]

63 [CITY HALL] 1826.

64 PARK, N. Y., 1827.

City Hall Park. Note by the artist: "Trees much affected by caterpillers."

65 VIEW FROM THE PARK GATE, BROADWAY, N. Y., WITH THE CHURCHES, ST. PAULS, TRINITY, & GRACE.

Alexander Jackson Davis, born in New York, July 24, 1803, died at West Orange, N. J., Jan. 14, 1892. Opened an office in 1826. Was in partnership with Ithiel Town in 1829–43, and with him introduced many novelties and improvements in building in this country. He became an associate of the National Academy in 1831. Among the buildings in New York City which he designed was the Colonnade Hotel, Lafayette Place. He drew illustrations for the N. Y. "Mirror" and other publications. See also Nos. 70, 71, 75, 76, 77, 86, 92, 93, 101.

66 THE PARK AND ITS VICINITY, ABOUT 1815.

Wood-engraving, by Lossing-Barritt. View of City Hall Park. Evidently based on the Davis drawings, or a similar one, despite the early date assigned to the view.

67 CITY HALL. Drawn by W. G. Wall. Engraved, Printed, & Colour'd by I. Hill. Published Dec. 20, 1826, New York.

Aquatint, colored.

68 VUE DE NEW-YORK PRISE DE WEAHAWK. Lithographié par Deroy. Dessiné d'après nature par J. Milbert.

Title also in English, Latin, and German.

69 INTÉRIEUR DE NEW-YORK, RUE DE PROVOST ET CHAPEL. Lithographié par Villeneuve, figs par V. Adam. Dessiné d'après nature par J. Milbert.

Title also in English, Latin, and German. This and the preceding are from "Itinéraire pittoresque du Fleuve Hudson et des parties latérales de l'Amérique du Nord, d'après les dessins originaux pris sur les lieux, par J. Milbert," vol. 1, Paris, 1828.

70 COLUMBIA COLLEGE, NEW YORK. Davis del. V. Balch, Sc. Drawn and engraved expressly for the New-York Mirror and Ladies' Literary Gazette, 1828.

Steel-engraving.

71 VIEW OF ST. JOHN'S CHAPEL, FROM THE PARK. A. J. Davis, del. W. D. Smith, sc. Drawn and engraved for the New-York Mirror, 1829.

Steel-engraving.

72 HÔTEL DE VILLE DE NEW-YORK. Arnout, del. Gibert, Sc. États-Unis. 75.

73 EGLISE ST. PAUL À NEW YORK. Arnout, del. Traversier, Sc. États-Unis. 76.

Steel-engraving. This and the preceding evidently belong to the same series.

74 VUE DE NEW YORK, PRISE DE WEAHAWK. Garneray pinxt. Himely sculp. Paris, New-York. [1830?]

Title also in English. Aquatint, colored.

75 PUBLIC BUILDINGS IN THE CITY OF NEW YORK. Drawn by A. J. Davis — engraved by W^m D. Smith. For the New-York Mirror, 1830.

Steel-engraving. Six churches.

76 LATE TRINITY CHURCH, N. Y. Davis, del. Eddy sc.

Steel-engraving.

77 VIEW OF THE BOWLING-GREEN, BROADWAY. Drawn by Davis. V. Balch Sc.

Steel-engraving.

78 VIEW OF THE BAY AND HARBOUR OF NEW YORK, FROM THE BATTERY. C. Burton, Del. W^m D. Smith, Sc. Drawn and engraved for the New-York Mirror, 1830.

Steel-engraving.

79 THE MERCHANTS' EXCHANGE, N. Y. Drawn by C. Burton, N. Y. Engraved & printed by Fenner Sears and Co. London, published Dec. 1, 1830, by Simpkin & Marshall, & I. T. Hinton.

A number of Burton's original drawings are in possession of the N. Y. Historical Society.

80 CITY HALL, NEW YORK. Drawn by C. Burton, N. Y. Engraved & printed by Fenner Sears and Co. London, published Sep. 1, 1830, by Jennings & Chaplin & I. T. Hinton.

Nos. 79 and 80 appeared in J. H. Hinton's "History and topography of the United States, . . . illustrated with a series of views, drawn on the spot, and engraved on steel, expressly for this work," London, 1830–32. The 2d edition was published by J. Dowling, 1834.

81 BOWLING GREEN, NEW YORK. Drawn by C. Burton. Eng. by J. Smillie. Pub.d by J. Disturnell, New York.

Steel-engraving.

82 THE WASHINGTON, by J. Bartlett, No. 1 Broadway, New York. W. Wade del. J. Clark sc.

Steel-engraving. Evidently an advertisement.

83 BOWLING GREEN, Broadway. Drawn by J. H. Dakin. Engraved by Barnard & Dick.

Steel-plate. 80, 81, and 82 are in one frame.

This and Nos. 83–85 are from "Views in New York and its environs, from accurate, characteristic, and picturesque drawings, taken on the spot, expressly for this work, by Dakin, architect, with historical, topographical, and critical illustrations, by Theodore S. Fay, assisted by several distinguished literary gentleman

[sic!] New York, published by Peabody & Co., 1831." The plates in this collection were engraved by Dick, Barnard, Fossette, Archer, and others.

84 DEAF AND DUMB INSTITUTION. Drawn and engraved by M. Osborne. New York. Published by Peabody & Co.

85 RESIDENCE OF PHILIP HONE ESQ. AND AMERICAN HOTEL, BROADWAY. Drawn by J. H. Dakin. Engraved by Barnard & Dick. New York, 1831.

Steel-engraving.

86 LEROY PLACE. Drawn by Davis. Engraved by Dick. Pl. 7.

87 VIEW OF NEW YORK, FROM JERSEY CITY. Drawn by J. Burford. Engraved by J. Smillie. Drawn and engraved for the New-York Mirror, 1831.

Steel-engraving. Principal object in the picture is a windmill.

88 NEW YORK, FROM WEEHAWK. Painted by W. G. Wall. On steel, J. Smillie.

One of Bourne's series of views, New York, 1831.

89 BIRD'S EYE VIEW OF THE CITY AND COUNTY OF NEW-YORK WITH ENVIRONS. Druck & Verlag v. G. G. Lange in Darmstadt. Sold by Charles Magnus, New-York.

Steel-engraving.

90 WASHINGTON HOTEL, BROADWAY, NEW-YORK, by James Ward. Drawn from Nature & on Stone by M. Sweett. Lithog. of Endicott & Sweett, N. Y. 1833.

91 [VIEW OF NEW YORK FROM THE HARBOR, BELOW GOVERNOR'S ISLAND.] G. B. King, sc.

Vignette on title-page of "The Northern traveller and Northern tour," 4th edition. (New York, Goodrich & Wiley, 1834.)

92 NEW YORK INSTITUTION FOR THE INSTRUCTION OF THE DEAF AND DUMB. Davis Del. Smillie Sc. Engraved for the New-York Mirror, 1835.

93 NEW YORK INSTITUTION FOR THE INSTRUCTION OF THE DEAF AND DUMB.

Same as preceding, but without the ornamental border, and without any lettering but the title.

94 BATTERY AND CASTLE GARDEN. Geo. Miller Del. Jas. Smillie Sc.

Steel-engraving. On same plate with vignette title of "The Pocket Annual, 1848." J. Disturnell, N. Y., in which it evidently was republished.

95 VIEW FROM BATTLE HILL. (GOWANUS HEIGHTS, NEAR NEW YORK.) Drawn and engraved by James Smillie.

Steel-engraving.

James Smillie, born in Edinburgh, 1807, came to New York City in 1829. During 1832–36 engraved plates for the New-York "Mirror," mostly after Weir; his name is intimately connected with the history of bank-note engraving in this country. Became an Academician of the National Academy of Design (N. Y.) in 1851. Died at Poughkeepsie, 1885.

96 RUINS OF THE MERCHANT'S EXCHANGE, N. Y. After the destructive conflagration of Dec^br^ 16 & 17, 1835. Sketched and drawn on stone by J. H. Bufford. N. Currier's Press. N. Y. 1835.

Lithograph.

97 VIEW OF THE GREAT CONFLAGRATION OF DE^c^ 16th AND 17th, 1835; FROM COENTIES SLIP. Sketched and drawn on stone by J. H. Bufford. N. Currier's Lith., N. Y.

Lithograph.

98 VIEW OF THE GREAT FIRE IN NEW YORK, DEC. 16th & 17th, 1835, AS SEEN FROM THE TOP OF THE BANK OF AMERICA, COR. OF WALL & WM. ST. Painted by N. Calyo. Engraved by W. J. Bennett.

Aquatint, colored.

99 VIEW OF THE RUINS AFTER THE GREAT FIRE, DEC. 16th & 17th, 1835, AS SEEN FROM EXCHANGE PLACE. H. Calyo, Pinx^{t} Eng^{d} by W. J. Bennett.

Aquatint, colored. This and the preceding are companion-pieces.

100 HELL GATE. FROM GREAT BARN ISLAND. Drawn and engraved by A. Dick. Printed by A. King. Published by J. Disturnell, New York.

Steel-engraving.

101 VIEW OF THE BATTERY AND CASTLE GARDEN, NEW YORK. A. J. Davis del. Lithography of Imbert.

102 BROADWAY, NEW YORK. Showing each building from the Hygeian Depot corner of Canal Street, to beyond Niblo's Garden.

Drawn and etched by T. Horner. Aquatinted by J. Hill. Printed by W. Neale. 1836.

Colored.

103 NEW YORK FROM BROOKLYN. Drawn and engraved by T. Hornor [sic!] Printed by Wm. Neale.

Etched. Shipping in foreground, with little shading, takes up much of the plate. City in background brought out by green coloring.

104 NEW YORK, FROM GOVERNORS ISLAND. Painted by W. G. Wall. Engraved by I. Hill. No. 20 of the Hudson River Port Folio. Published by Henry I. Megarey, New York.

Aquatint.

105 —— (*Same.* Colored.)

106 BROAD WAY FROM THE BOWLING GREEN. W^m^ I. Bennett Pinx^t^ et Sculp^t^ Henry I. Megarey.

Aquatint.

107 SOUTH STREET, FROM MAIDEN LANE. W^m^ J. Bennett Pinx^t^ et Sculp^t^ Henry J. Megarey, New York.

Aquatint.

108 FULTON ST. & MARKET. Wm. I. Bennett Pinxt et Sculpt Henry I. Megarey, New York.

Aquatint.

109 NEW YORK, TAKEN FROM THE BAY NEAR BEDLOWS ISLAND. Painted by J. G. Chapman. Engraved by J. W. Bennett. Entered according to Act of Congress, 1836, by H. I. Megarey, Southern District of New York.

Aquatint, colored.

110 MERCHANTS' EXCHANGE, NEW YORK. I. Rogers, Archt Drawn by C. L. Warner. On stone by Bufford, New York, printed and published at J. H. Bufford's Lithographic Establishment. Entered according to Act of Congress, 1837, by Cyrus L. Warner.

111 CITY HALL. Drawn and engraved by John E. Gavit & Co.

112 NEW YORK. Published by the Society for the Diffusion of Useful Knowledge, 59 Lincoln's Inn Fields, February 1st, 1840.

Map, steel-engraving. In lower left-hand corner is a view of "Broadway from the Park"; in lower right-hand corner one of the "City Hall."

113 FRAUNCES' TAVERN.

Steel plate.

114 NEW YORK. Dupré del. F. Geissler, sc. Aus d. Kunstanstalt d. Bibliogr. Instituts in Hildbh.

Steel-engraving.

115 PANORAMIC VIEW OF NEW YORK, FROM THE EAST RIVER. Painted and engraved by Rob[t] Havell. The vessels drawn by J. Pringle. Printed by W. Neale. 1844. Published by Rob[t] Havell, Sing Sing, N. Y.

Aquatint, colored.

116 PANORAMIC VIEW OF NEW YORK (TAKEN FROM THE NORTH RIVER). Drawn and engraved by Rob[t] Havell. Printed by W. Neale. 1844. Published by Rob[t] Havell, Sing Sing, New York.

Aquatint, colored.

117 DEAF AND DUMB ASYLUM. F. B. Nichols, del. W. Wellstood, Sc.

Steel-engraving. One of the series "New York Illustrated," published by C. B. and F. B. Nichols in 1847, and described in "The Journey of the Iconophiles around New York" (New York, 1897).

118 THE ILLUMINATED PICTORIAL DIRECTORY OF NEW YORK, by Jones, Newman, & J. S. Ewbank. Number one. New York: published by Jones, Newman, & Ewbank.

119 JONES & NEWMAN'S PICTORIAL DIRECTORY OF NEW YORK, Exhibiting a continued series of colored elevations, of all the dwellings, stores, and public buildings fronting on the principal streets, beginning with BROADWAY, the chief of all. Names and to a certain extent signs, of merchants and traders are introduced on the plates; to which is added a reference to the numbers of the houses, arranged so as to show the name and trade of every occupant, with their business cards. Number two. New York: published by Jones & Newman, lithographers, 1848.

Lithographs, colored. The long title of No. 2 explains the plan and object of the publication, which sold at 25 cents a number.

120 NEW YORK, from Governors Island. Drawn and engraved by F. B. Nichols.

Steel-engraving. Vignette on title-page of "New York: past, present, and future, . . . by E. P. Belden," published in 1849 by Putnam; the 5th edition, 1851, bears the name of Prall, Lewis & Co. as publishers.

121 VIEW OF NEW YORK, FROM BROOKLYN HEIGHTS. Palmer, Del. N. Currier, lith. N. Y. 1849. Pub. by N. Currier.

Lithograph, colored.

122 NEW YORK. VUE GÉNÉRALE. Lithog. par L. LeBreton. Imp^é par Auguste Bry. Paris, London. [1850?]

Lithograph, colored. Signed Louis Le Breton. Numbered 42 at bottom; perhaps part of a series.

123 EXCHANGE, NEW YORK. Drawn by C. H. Billings. Engraved by J. Archer. Boston, 1850.

Steel-engraving.

124 A CORRECT VIEW OF THE OLD METHODIST CHURCH IN JOHN STREET, N. YORK, the first erected in America, founded A. D. 1768. I. B. & P. C. Smith, Pinx^t. Sold by Myers and Smith, 59 Fulton St.

Aquatint, colored.

125 [PRESBYTERIAN CHURCH IN BEEKMAN ST., N. Y.]

No lettering. Lithograph, colored.

126 STEAMBOAT LANDING, PIER No 1, NORTH RIVER. CASTLE GARDEN, FROM THE BATTERY. Wade Del. Dougal Sc. Published by J. Disturnell. N. Y. Views of New York, No. 2.

Steel-engraving. Two views. This was republished in "New York as it was and as it is, compiled by John Disturnell" (N. Y., 1876), in the preface of which will be found an account of Disturnell's various publications on New York, from 1833 on. Not a few of the plates here shown were re-issued repeatedly in these various books. Wm. Wade's "Panorama of the Hudson" was issued in 1846.

127 OLD POST-OFFICE TOWER,—TRINITY CHURCH SPIRE,—AS SEEN FROM THE REAR WINDOWS OF 52 JOHN STR., N. Y. 1853. Sketched by Aug. Will. 1853.

Pencil drawing.

128 BROAD-WAY. Drawn from nature by A. Kollner.

Water-color drawing.

129 BROADWAY, NEW YORK. Drawn after nature for the proprietor: Herman J. Meyer.

Steel-engraving, after the preceding.

130 WALL STREET. A. Kollner from nature.

Water-color drawing.

131 WALL-STREET (New York.) Published for Hermann J. Meyer. New York.

Steel-engraving of the preceding, with changes in groups of people and vehicles.

132 THE SPINGLER INSTITUTE FOR YOUNG LADIES, Rev. Gorham D. Abbott, Principal. Union Park, New York. James Smillie.

Steel-engraving. Practically a full view of Union Square.

133 NEW YORK. Painted by J. W. Hill. Engraved by Himly. Printed by Mr. Queen, London. Entered according to Act of Congress, 1855, by F. & G. W. Smith, New York. Proof.

Steel-engraving. View from the East.

134 ASTOR HOUSE, BROADWAY. Drawn and engraved by A. Dick. Printed by J. Neale.

Steel-engraving.

135 NEW-YORK. WINTER SCENE IN BROADWAY. Scène d'Hiver dans Broadway. Painted by H. Sebron. Engraved by P. Girardet. New York, published by M. Knoedler, 1st October, 1857. Imprimé & publié par Goupil & C^ie^ Paris, London.

Aquatint, colored.

136 NEW YORK HARBOR. Jas. Hamilton del. Dougal, sc.

Steel-engraving.

137 BOWLING GREEN FOUNTAIN. [Drawn by] W. Wade, [engraved by] Booth.

Steel-plate. Vignette on title-page of "The Picturesque Tourist," New York, Disturnell, 1858.

138 VIEW IN CENTRAL PARK. PROMENADE, June, 1858. Lith. for D. T. "Valentine's Manual" for 1859, by G. Hayward, N. Y.

139 NEW YORK & ENVIRONS. Drawn from nature on stone by Bachman. Printed by C. Fatzer. Published by Bachman, N. Y., 1859.

Lithograph. Circular bird's-eye view.

140 OLD NEW YORK. Drawn by J. L. Giles, N. Y. Engd. by Geo. E. Perine, N. Y.

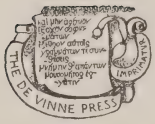
Steel-engraving. 7 views. Modern copies of old prints.

141 BAY OF NEW YORK. (From the Narrows.) Beckwith.

Steel-engraving. Drawn and engraved by Beckwith.

142 NEW YORK AND ENVIRONS. Engraved by R. Kupfer, N. Y. Printed by H. Peters, N. Y. 1867.

Steel-engraving. Colored by hand. Bird's-eye view.


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